

**DATELINE: 1976**  
**JOURNALISM IN THE UNITED STATES-**  
**THE FIRST 200 YEARS**

Overseas Press Club of America







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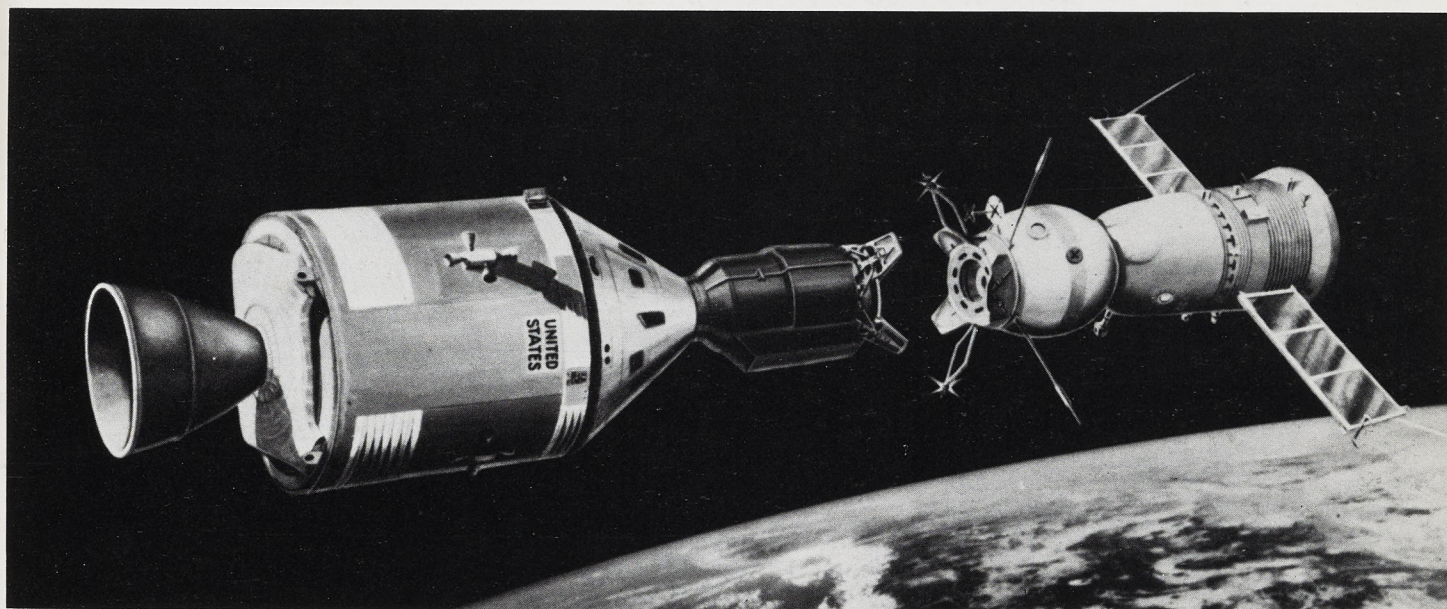
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On January 9, 1966, PARADE had a far-out idea. In an Open Letter to President Johnson, Editor Jess Gorkin proposed that "a Russian cosmonaut ...join an American astronaut for a ride in space." On July 18, 1975, the American Press told the rest of the story — *it happened!*

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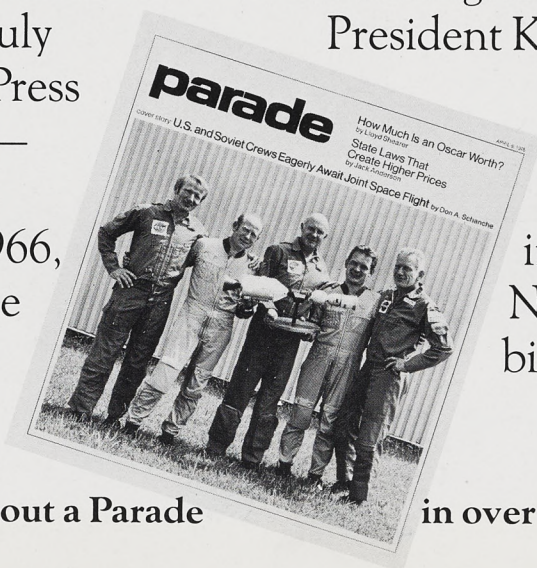
President Kennedy and

Premier Khrushchev

approved the idea;

President Johnson implemented it.

Not all of our ideas are this big...but we keep trying.



It wouldn't be Sunday without a Parade

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## The price of being conspicuous.

Lord Acton, a historian who never wrote a book of history, authored, in a letter, a phrase that is much with us these days: "Power tends to corrupt; absolute power corrupts absolutely."

Lord Macauley, who wrote many history books, was equally concerned with excesses of power. In another enduring phrase he placed his hopes not in the three formal estates of government, but elsewhere: "The gallery in which the reporters sit has become a fourth estate of the realm."

His faith has never been better vindicated than in the past few years in America. Outrageous abuses of power have been uncovered in which all the formal instruments of government have ordered the abuses. Congress's oversight bodies have winked at them. The Courts have rarely dealt with them.

It has been the Fourth Estate, prying, insisting, harrying, that

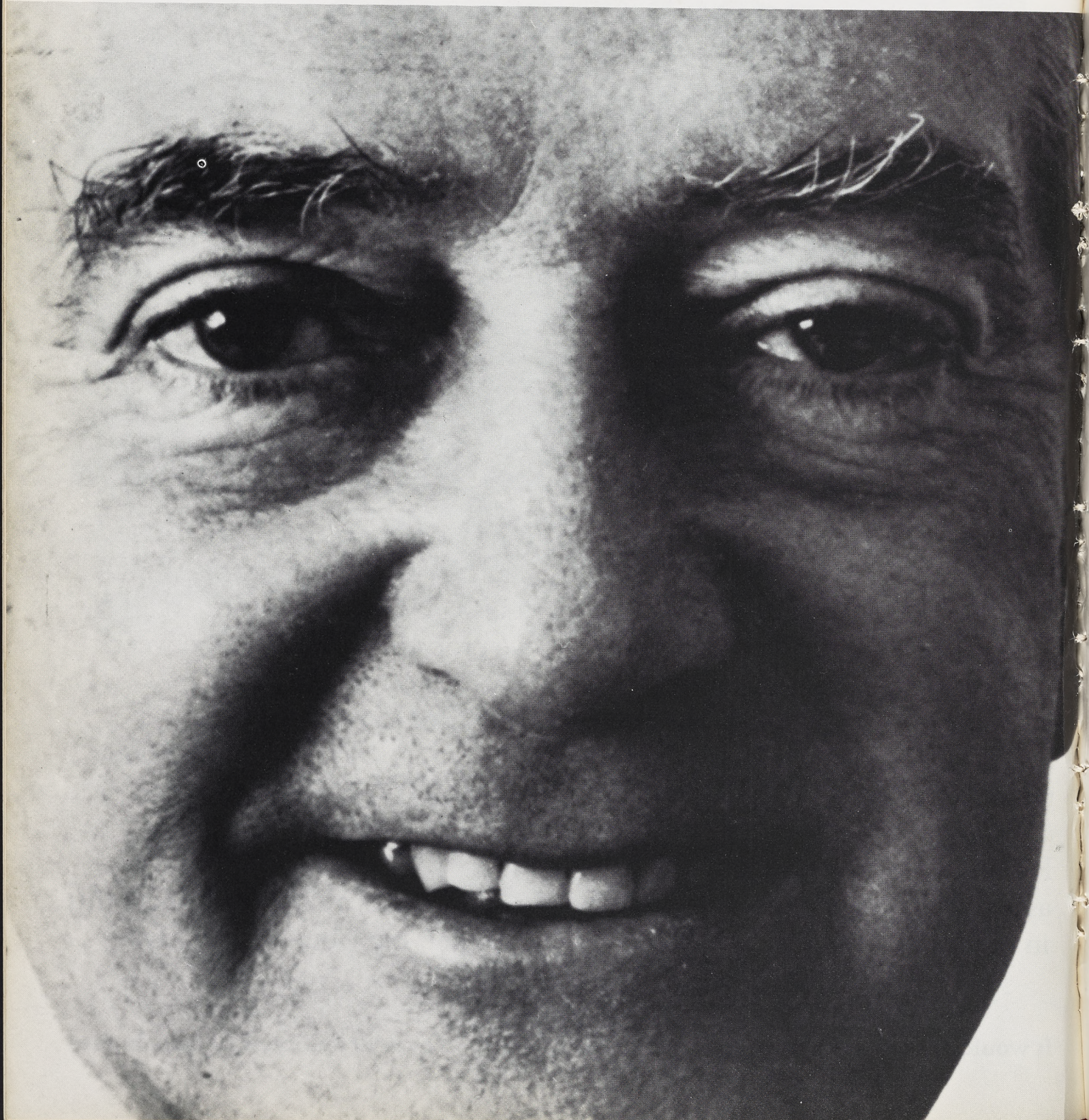
has kept them in the searing light of public attention which, in the end, may stop them.

The price of thus becoming conspicuous has been a host of plans to affect media freedom, by restriction as in Senate Bill S-1, or by defending it with statutory "shield laws."

Both, I think, are wrong. They would complicate the simple clarity of our guarantee of freedom, the First Amendment's plain statement that "Congress shall make no law... abridging the freedom of speech, or of the press."

If we are wise we shall shun all statutory refinements. Like General Grant, who vowed "to fight it out on this line if it takes all summer," we should fight it out on this unadorned, perfectly clear line, forever. —Howard K. Smith

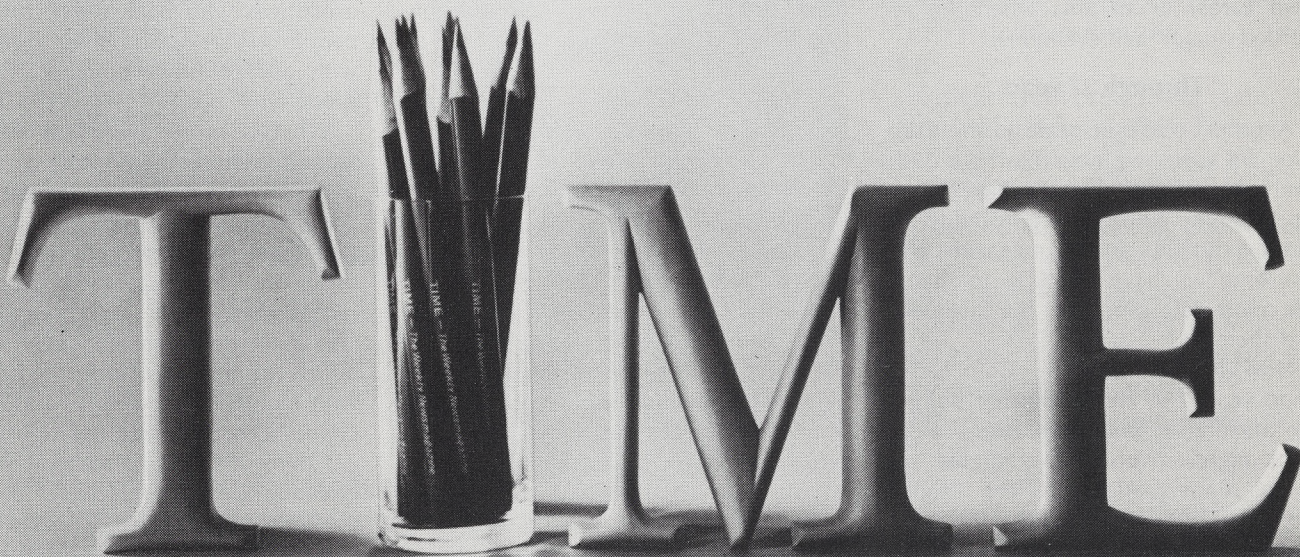
**abc ABC NEWS**





Where there is much desire to learn,  
there of necessity will be much arguing,  
much writing, many opinions;  
for opinion in good men  
is but knowledge in the making.

*John Milton*





## PRESIDENT'S LETTER

■ Dateline is always a joy to read, especially the honors for journalistic excellence. I have said often and don't mind repeating that the OPC awards, next to the Pulitzer awards, are the most prestigious in journalism. The Club has a right to be proud of its role in maintaining them; it is a professional trust. This year we have a new title—the Bob Considine Memorial Award. Bob, one of the great men of journalism and a former OPC president, died last Sept. 25, 1975. Only a week earlier he had been honored at an OPC Old Timers' Night and delivered a very sentimental talk, in which he expressed his love for his profession and predicted he would "croak in the newspaper business." The text of that talk became his last column. We are grateful to King Features for making the award possible.

Incidentally, the Bob Considine Scholarship Award is now in existence. Each year a full annual scholarship will be awarded at Ohio University to a student completing his junior year in journalism. If there are sufficient funds the second scholarship will provide for a Bob Considine Internship in Ohio University's unique foreign correspondence program. This special field of journalism identifies closely with Bob's own career in an area where he recorded major achievements.

### Through 37 years

Another source of pride to the Club over the years—we now mark our 37th anniversary—is Dateline. Leading magazines assume editorial responsibility for putting out our annual magazine, and this time we have PARADE to thank. We appreciate especially the Bicentennial theme.

Now, let me report the Club had a good year. The annual awards dinner, the headliner luncheons, shop talks, book nights, overseas jazz nights, regional dinners and "Old Pro" nights were well attended. One of the shop talks deserves special mention, the one that was held at a special luncheon for Sydney Schanberg of The New York Times, who, covering the last days of the war in Cambodia, stayed behind to



be captured—then released—by the insurgents. The third OPC World News Roundup, after two years of being co-sponsored by NBC, was put on this time by CBS, with Walter Cronkite as anchorman.

One of the Club's most important events was "Jimmy's Night," honoring Club manager Jim Menditto on his 20th anniversary with the OPC.

The Overseas Press Club Foundation has taken on new life and strength. The OPC Bulletin is getting better all the time. We have enjoyed good relations with other clubs, particularly the Deadline Club (Sigma Delta Chi), the City Club, which holds its regular newsmaking meetings in our quarters, and the Foreign Press Association, with which we co-sponsored a luncheon.

Financially, the Club operated in the black for the third year, but it still is burdened by grave debts from earlier years. The Club quarters at the Hotel Biltmore are quite attractive. The membership rolls are slowly increasing, but

we need many more members. Many persons believe the name of the Club ought to be changed, in view of the fact that overseas professional experience no longer is a requirement for active membership.

Now, about the Bicentennial theme in Dateline. What better theme could there be for journalists than one based on the founding of the United States of America and the freedoms for which it stands? Especially since one of its fundamental freedoms is that anchored in the First Amendment of the Constitution?

I do not know what other contributors are writing in this issue, but as for me: If it is true, as many assert, that there is a pendulum effect in the nation's philosophic attitude, that people sometimes accept more strictures on their freedoms, sometimes less, I fear we may be witnessing a swing toward the more.

### Too much freedom?

Despite our pride in our institutions and despite the readiness of some of our leading commentators in print and on the air to uphold the banners of journalistic freedom and despite those all-too-few publishers and radio-TV executives who back them, too many people are revealing their discomfort with our country's practice of a free press.

What is more, there are newsmen among them. Embarrassedly they apologize for those who "go too far," who "don't care about security." I submit that there has been very little breach of security in most of the exposés of recent years. What we've seen are increasingly desperate and even clumsy efforts on the part of newsmen to cope with increasingly powerful and equally clumsy efforts to hide nefarious deeds.

I think it's about time that we stop equating the inadequacies of disparate elements of journalism with the abuses by institutional authority. On that note, so long everybody. This concludes my four years as president of the Overseas Press Club. It was an honor.

—Jack Raymond



# New Low Tar Entry Packs Taste Of Cigarettes Having 60% More Tar.

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**'Enriched Flavor' idea succeeds—increases taste of new 9 mg. tar MERIT without the usual increase in tar.**

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You can write today for a study conducted by the American Institute of Consumer Opinion for Philip Morris showing new MERIT delivers as much—or more—flavor than five current leading low tar cigarettes.

*Brands having up to 60% more tar than MERIT!*

The reason is 'Enriched Flavor.' An extraordinary taste find developed and perfected after years of research at our Richmond Research Center.

And it's only in MERIT. At 9 mg., lower in tar than 98% of all cigarettes sold today.

If you smoke—you'll be interested.

**Taste-Tested By People Like You**

9 mg. tar MERIT was taste-tested against five current leading low tar brands ranging from 11 mg. to 15 mg. tar.

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Study available free on request.  
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9 mg. "tar," 0.7 mg. nicotine av. per cigarette by FTC Method.

**Warning: The Surgeon General Has Determined  
That Cigarette Smoking Is Dangerous to Your Health.**



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DATELINE  
JOURNALISM IN THE UNITED STATES—  
THE FIRST 200 YEARS

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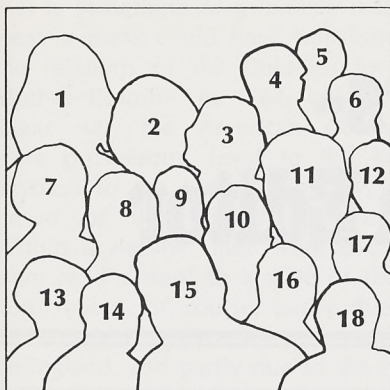
**T**wo centuries ago, when the United States of America was becoming a nation, Thomas Jefferson wrote: "Were it left to me to decide whether we should have a government without newspapers, or newspapers without a government, I should not hesitate for a moment to prefer the latter."

Ever since, this country has managed to have both, each working with the avowed aim of furthering the interests and answering the needs of a democratic society. At various epochs in our history it may have been arguable which was doing the better job. But certainly today, journalism—now an inclusive term that embraces electronic media as well as the printed word—has never played a more potent or influential role in the national life. In Vietnam, as never before, journalism has brought home the reality and meaning of war. In Watergate, as never before, it has investigated and uncovered malfeasance in the highest places in the land. Journalism has touched and changed all our lives.

Yet to a considerable extent this is what it has been doing in America ever since the days of John Peter Zenger and Ben Franklin. In this Bicentennial year it is the purpose of DATELINE to glance back over American journalism during the last 200 years, to recount some of the ways in which it has met its challenges, to salute some of the men and women who have provided its leadership and worked in its ranks.

In fulfilling its task of chronicling the achievements of others, journalism too often overlooks its own. Yet surely the nation's reporters, correspondents, photographers and editors have compiled a record in which they can take pride as they begin their third century of serving the people.





**COVER:** 1) Benjamin Franklin 2) Thomas Paine 3) Margaret Bourke-White 4) Adolph S. Ochs 5) Matthew Brady 6) Horace Greeley 7) Carl Bernstein 8) Bob Woodward 9) Lowell Thomas 10) William Randolph Hearst 11) Walter Lippmann 12) Herb Block 13) Cissy Patterson 14) Henry Luce 15) Edward R. Murrow 16) DeWitt Wallace 17) Ernie Pyle 18) Walter Cronkite. John Peter Zenger was not forgotten, but his portrait was not available.

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# The First 200 Years- Reflections of a Veteran Editor

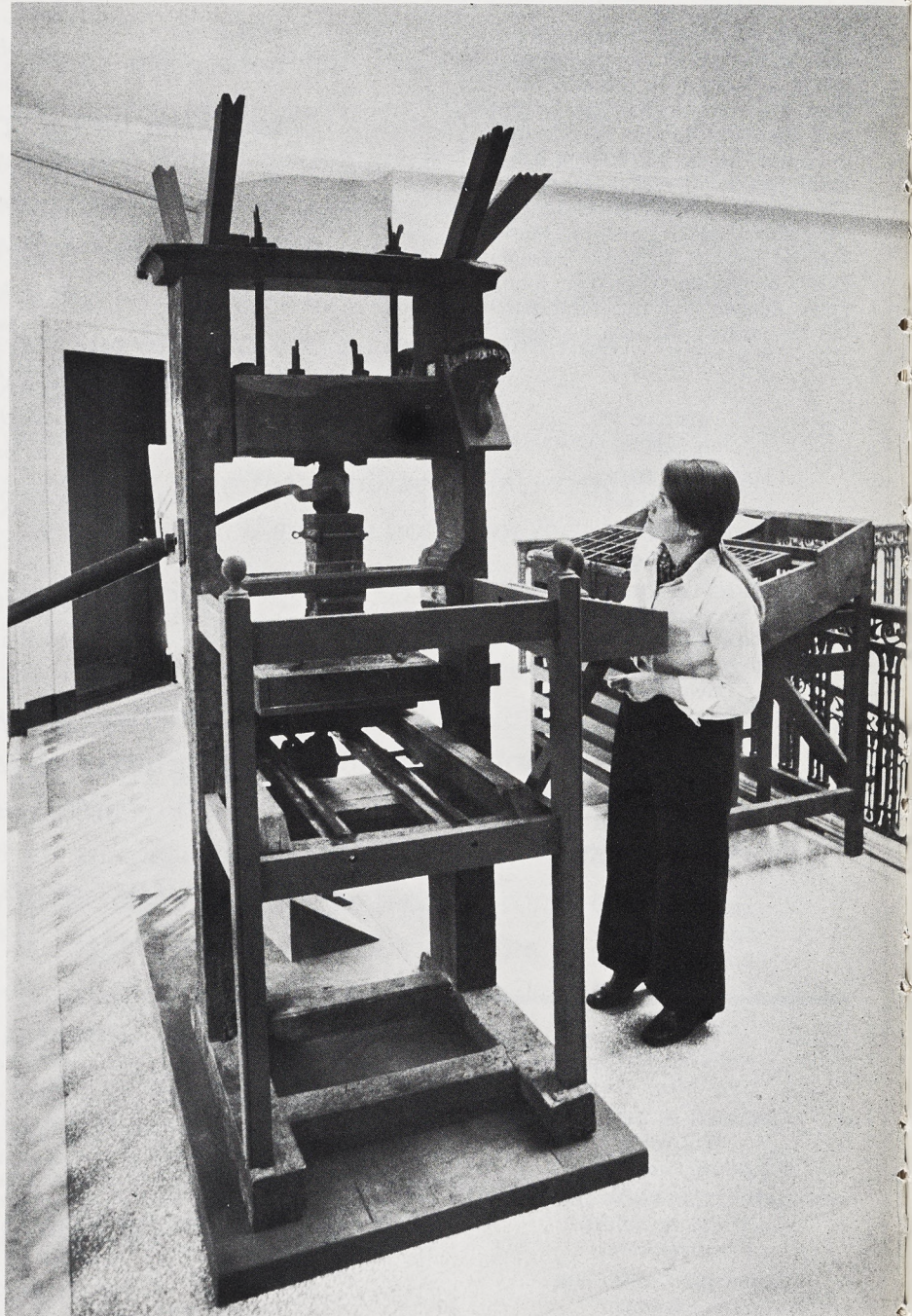
by JAMES RUSSELL WIGGINS

**T**his is our 200th anniversary year; but in strict accuracy, the Declaration of Independence adopted on July 4, 1776, did not begin the American Revolution. John Adams pointed out that the "Revolution" was something that took place long before Lexington and Concord—something that took place in the minds of the people.

The American press had much to do with that, probably more than any other element in Colonial society. On the surface, the early newspapers did not seem very formidable opponents of British rule in North America. They were modest publications. And there were few of them. The first American newspaper, *The Boston News Letter*, had been started in 1704. There were only 12 weekly newspapers by 1750. There were 23 weekly papers in the Colonies when the Sugar Act was passed in 1764, and 37 by the time of the Stamp Act in 1775. These newspapers had few subscribers. In 1765, *The New York Journal* had 1500; *The Boston Chronicle* 1500; *The Pennsylvania Chronicle* 2500; *The Massachusetts Spy* 500; *The Boston Gazette* 1500. During the next 10 years their circulation rose somewhat, but on the eve of Independence, *The Spy* had only 3500, *The Boston Gazette* 2000.

## Mighty mite

Even less impressive than their size and circulation was the equipment on which they were printed—the common press. This puny hand press with two printers was capable of printing some 200 sheets an hour on one side. But, to British authority in America, it proved a more formidable weapon than the cannon that Henry Knox dragged by sledge from Ticonderoga and Crown Point for the siege of 10 Boston.



*The "common" printing press of The Massachusetts Spy: Newspapers helped bring American Colonists from mild dissent to open rebellion in the decade before 1776.*



It is something of a miracle that so weak a press could have transformed the relations of the Colonies to the Mother Country. In 1764, before the Sugar Act, the American Colonials were prosperous, loyal to the King, devoted to the Mother Country, and proud of their British connection. Within a decade, they were brought from mild dissent to a state of rebellion. It was, of course, partly due to the misguided governmental policies of England, and partly due to the sudden maturity of a hitherto dependent people.

John Holt, publisher of The New York Journal, made no idle boast when he told Sam Adams that the press had "kindled a spirit" sufficient to repel the tyrannical designs of Great Britain.

From the moment the Stamp Act was passed, the patriot newspapers kept up a drumfire of attack and accusation, playing upon the fears and anxieties of a people who viewed with increasing mistrust the designs of the British government.

The Declaration of Independence proved that a vigorous and patriotic press could make a revolution; but if the Revolution that commenced in 1775 had proceeded from military victory to counter-revolution and political disintegration in the footsteps of so many violent revolutions, there



Printer John Peter Zenger (dock, left) represented by Andrew Hamilton (center) beat libel action in this historic case with truth accepted as defense against Crown.

would have been little to celebrate in 1776.

What made the struggle of the Colonial printers and the other Colonial patriots memorable was not just Lexington, Concord, the Siege of Boston, and the Revolutionary War, but the principles that governed them, the zeal that animated them, the fundamental tenets that lent vitality to the Revolution and permanence to the institutions that were founded upon its victories.

The men who made the American Revolution again and again exhibited a curious and unique confidence in the historic significance of their endeavors for all mankind, and for future generations. The Colonial printers, too, were laying down principles that would long outlast the war itself, that would influence not only their own government, but governments throughout the world.

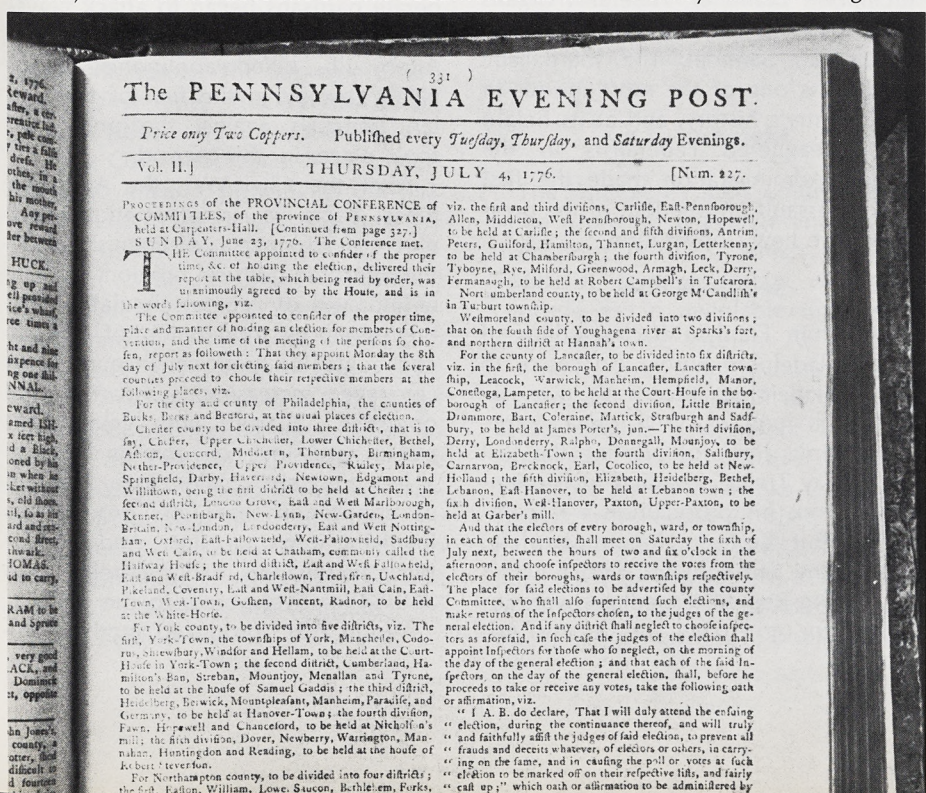
### Birth of an idea

Perhaps they did not set out with a consciously formulated set of opinions about the role of a free press in a free society. But, at the end of the Colonial period, they had waged a succession of battles with constituted authority out of which emerged the shape of a free press in a free society. Due to their efforts, there formed in the developing nation an awareness that citizens of a free society must have (1) the right to get information; (2) the right to print without prior restraint; (3) the right of access to publication; (4) the right to print without fear of reprisal; (5) the right to distribute.

The patriot printers waged a succession of battles around these principles. Governor Francis Bernard vainly tried to prevent the publication of his plans for quartering British troops in Boston in October, 1768. James Otis, in June, 1766, opened the Massachusetts General Court to the public so citi-

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The Declaration of Independence proved that a vigorous press could make a revolution, and the first account of that document was in The Pennsylvania Evening Post.





zens could hear the Stamp Act debates. Governor Bernard's confidential letters to the British Ministry were printed in April, 1769. A secret correspondence between Governor Thomas Hutchinson and British Undersecretary Thomas Whatley was printed in *The Boston Gazette* in 1773. After the Revolution and the adoption of the Constitution, the newspapers continued the struggle to get access to government proceedings, finally opening the doors of Congress in 1801.

The Peter Zenger case set limits on reprisal for publications. Andrew Hamilton's great defense of the New York printer establishing the validity of truth as a defense against allegations of libel.

### Obliged to print

Colonial printers were aware of their obligation to make the press accessible to conflicting points of view. The first issue of *The Boston Gazette* or *Country Journal* stated: "Our principal intention is to make our paper free in the strictest sense—free to any Gentlemen who will favour us with their Speculations upon any Art, Science, or Political Subject, provided they wrote with Decency and Spirit." As patriotic fervor rose, the printers did not adhere to this resolve, but it is significant that so many of them acknowledged in principle their obligation to print opposing views.

The patriot printers' battle for the right to distribute played a significant part in the rising Revolution. The newspapers were suspicious of the British Postal Service which, on the eve of the Revolution, had reached a quite efficient level. The *Boston Gazette*, *The New York Journal*, *The Massachusetts Spy*, *The Pennsylvania Journal*, and other Colonial newspapers long complained of British interference with the distribution of their papers. So in February, 1774, William Goddard, editor of *The Maryland Journal* and *Pennsylvania Chronicle*, started the Colonial postal system to replace the royal postmasters who were suspected of interfering with patriot newspapers. The British postmasters at New York and Boston gave up in the spring of 1775. Thus the tradition of a postal service by which everyone might distribute without interference 12 was begun. The tradition was rudely

interrupted in the pre-Civil War period when abolitionist journals frequently were destroyed. Unhappily, the mail has been tampered with in our own times. But, thanks to the precedents of patriot printers, the right to distribute has been widely acknowledged as a fundamental right in a free society.

The essential elements of a free press were pretty well understood in the society that emerged from the Revolutionary War. In fact, in 1787 when the United States Constitution was drafted, the omission of a guarantee of a free press was one of the most criticized flaws in the great document that emerged at Philadelphia. And when the First Congress met, the guarantee of a free press was first in the Bill of Rights that James Madison submitted. The war itself had left the country with a press almost literally unanimous in its support of the conflict.

The period of unanimity did not last long. The division of opinion between Federalist and Republican was soon reflected in an intensely partisan press, in the forefront of which were John Fenno's *United States Gazette*, spokesman for the Federalists, and Phillip Frenau's *National Gazette*, the voice of the rising Republican party. Other Republican papers included *The Philadelphia General Advertiser*, *The Boston Independent Chronicle*, *The New York Argus*, *The Boston Gazette*, *The Baltimore American* and *The Richmond Examiner*. Federalist organs included *The Evening Post* and *The Columbian Sentinel*. The journalistic battle was one of the most furious in the country's history, and at its height the beleaguered Federalists in the Adams Administration made the first serious assault on freedom of the press under the new Constitution.

### Seditious libel

Benjamin Franklin Bache, editor of *The Philadelphia Aurora* (successor to *The Philadelphia Advertiser*), was arrested on June 26, 1798, on a charge of seditious libel for printing the text of the Jay Treaty. He died in September, before his prosecution was completed. But the Federalists, meanwhile, passed the Sedition Act, under which 13 leading Republican editors were indicted for criticizing the Adams Ad-

ministration. Secretary of State Timothy Pickering was preparing wholesale attacks on Republican editors when the Adams Administration came to an end, and the Sedition Act died with it.

It was the most direct, forthright and unabashed assault on press freedom in the country's history. The authors of this assault described press freedom as Blackstone described it—freedom only from prior restraint. And they boasted of their liberality in making truth a defense. But the defense was of little avail in courts dominated by men like Justice Chase, who sent Republican editors to prison for their political articles.

The election of Jefferson ended the Sedition Act, but it did not end newspaper intemperance. By 1807, in the midst of his second term, while the storm over the Embargo Act raged about him, Jefferson wrote: "It is a melancholy truth that a suppression of the press could not more completely deprive the nation of its benefits, than is done by its abandoned prostitution to falsehood."

### Victim of mob

But there were no more federal prosecutions of the press (although even Jefferson thought some selective libel actions by the states might be in order).

The Civil War presented the country with another great challenge to press freedom. As abolition and anti-abolition conflict increased, intemperate partisans began to attack newspapers. On Nov. 7, 1837, a mob at Alton, Ill., killed abolitionist editor Elijah Lovejoy in the first of the violent reprisals against the press that took place in this period.

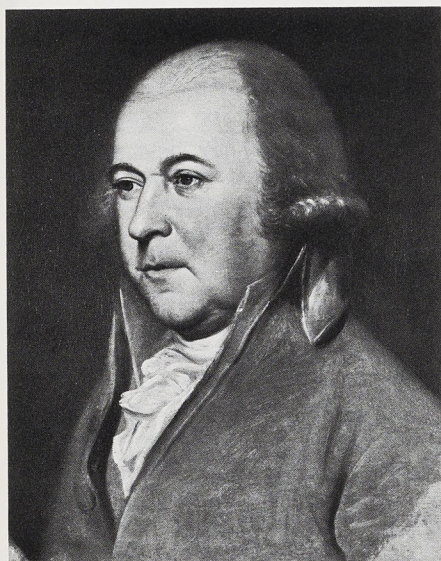
After the Civil War, the American press began a transformation from party newspapers, distinguished by their partisan political opinion, to daily newspapers of general circulation distinguished by moderation of opinion and a greater predominance of news coverage, increasingly impartial and objective. Quarrels with government over expressions of opinion became a less frequent challenge to freedom of publication than libel proceedings involving news accounts. And increasingly newspapers had quarreled with authorities over access to the mails.

World War I produced another cate-



gory of legal actions surrounding radicalism and security. Zechariah Chaffee documented these disputes with great skill and clarity for anyone who wishes to follow the vicissitudes of the period. But the most celebrated of these cases did not involve essentially a partisan attack upon party newspapers, or editorial opinion, as such. There was little interference with the newspapers of general circulation.

It is an astonishing fact of our newspaper history that the year 1931 brought the first test of the prior restraint powers of the federal govern-



*Federalists mounted serious attacks against the press, but furor subsided when John Adams' Presidency ended.*

ment under the Constitution, in *Near versus Minnesota*. The Supreme Court, for the first time, struck down an effort at prior restraint, pointing out that the Constitution had been understood to mean "principally but not exclusively" immunity to previous restraints or censorship.

World War II brought with it another test of prior restraint. President Franklin D. Roosevelt caused a legal action to be brought (June, 1938) against *The New York Post*, which had scheduled publication of a series of articles on German espionage in the United States. David Stern, the publisher, announced he would fight the government's petition for an injunction restraining publication. But he changed his mind and canceled the 18-part series.

It is interesting to speculate on what might have happened if Stern had carried his case to the Supreme Court in 1938, when the nation was on the brink of war. Would the outcome have paralleled *The New York Times*, *Washington Post*, and *Boston Globe* cases on the publication of the *Pentagon Papers*? If it had been consistent with *Near vs. Minnesota*, the *Washington*, *Boston*, and *New York* newspapers would have had an even clearer precedent than *Near vs. Minnesota*, as clearly as that forecast by the more recent Court opinion.

It is remarkable that such issues of press freedom continue to arise 200 years after the adoption of the Constitution. If even prior restraint remains an issue that requires periodic court tests, is any press freedom secure? The answer must be that it is not ever going to be secure beyond challenge.

The right to get information about their own government is not yet secure in every way, notwithstanding the fact that men like Otis battered General Assemblies into conceding the right of access to their proceedings more than 200 years ago. In spite of such Congressional acts as the Public Information Law, as it has been amended, and many state access laws, availability of information about government depends largely on the willingness of citizens to demand access and to litigate over the issue when they cannot get it. Even in the courts, historically most open to inquiry, secrecy reappears in the guise of pretrial secrecy and federal and state expungement statutes.

### A secure right

The *Pentagon Papers* opinion leaves some room for challenge and dispute over prior restraint, which even the Federalist senators were willing to concede as an inviolable right when they passed the Sedition Act in 1798.

The right to print without fear of reprisal—by government or by those acting despite government—is in this country as secure as it ever has been anywhere on earth, thanks to the succession of opinions on libel, climaxed by *New York vs. Alabama*. Certainly, libel laws, in the light of a long train of opinions, do not seriously inhibit news or comment on public affairs.

The right of access to the means of publication survives legally in some of the provisions of the Federal Communications Act and in the spirit of newspapers which, like *The Boston Gazette* of 200 years ago, affirm their desire to make their columns "free to any Gentlemen who will favour us with their Speculations upon any Art, Science, or Political Subject. . . ." As long as that spirit prevails, the Florida right of reply statute is not likely to arise in another form; but if that spirit were to die, it is not beyond conjecture that legal remedy might be sought to force open a press closed to dissenting opinions.

The Maryland editor who started the postal service 200 years ago would be pleased to see that the mails are still open—open to diverse opinion and to those of differing sensibilities about propriety and purity. That this liberty has been abused by the distribution of a torrent of prurient literature cannot be disputed; that this can be corrected by means that do not compromise freedom is still to be demonstrated.

### An inventory

So we may say, in this 200th anniversary year, that any stocktaking on the plight of the press in our free society must end on a note of self-congratulation and comforting reassurance, diluted with the recollection that no freedom long persists unquestioned.

A powerful press—looking back upon its humble beginning more than 200 years ago, counting its great growth in power and influence, weighing its role in our free society, and soberly contemplating its future place in that society—now appropriately examines the horizons for the approach of new challenges.

The puny Colonial newspapers with their common presses 200 years ago demonstrated that even then the press on this continent had the power to overthrow governments, institute revolutions, and help found new political institutions. In our own time, the more formidable modern press makes and unmakes governments, lifts up and puts down the politically powerful.

The restraint of power is the essential element of a self-governing so-

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# Awards, citations, certificates, honorable mentions, prizes, plaques, and other journalistic honors won by Newsweek and its staff in 1975:

WHO	WHAT	WHEN and WHAT FOR	WHY
All hands	<b>National Headliners Club:</b> Headliner Achievement Award	8/19/74 Special Issue on Nixon's last days and Ford's succession	Outstanding coverage of a major news event by a magazine
Matt Clark	<b>J.C. Penney—Univ. of Missouri:</b> First Prize <b>Newspaper Guild of N.Y.:</b> Page One Award <b>National Council for Advancement of Education Writing:</b> Special Citation <b>National Soc. for Autistic Children:</b> Certificate and Special Plaque	4/8/74 Cover Story, "The Troubled Child"	Combination of journalistic excellence and public service
Meg Greenfield	<b>National Headliners Club:</b> Headliner Achievement Award <b>Newswomen's Club Of N.Y.:</b> Front Page Award	Columns published in 1974 2/3/75 Column, "Invitation to a Bonfire"	Consistently outstanding magazine feature writing Penetrating advocacy of citizens' rights vs. govern- ment bureaucracy
Andrew Nagorski Peter Younghusband	<b>Overseas Press Club:</b> Citation for Excellence	9/15/74 story, "Black Africa Moves South"	Best magazine reporting from abroad
Wally McNamee	<b>White House News Photographers Association:</b> Third Prize Honorable Mention	1974 Photos: "Prophet of Doom" "Resigned"	Top photo coverage, Nixon's last days
Ranan Lurie	<b>Newspaper Guild of N.Y.:</b> Page One Award <b>National Cartoonist Society:</b> One of top three political cartoonists in U.S. <b>Society of Publication Designers:</b> Annual Award	12/2/74 World Food Conference cartoon 1975 (4th consecutive year) 1975	Graphic comment  Publication design
Arnaud de Borchgrave	<b>Newspaper Guild of N.Y.:</b> Page One Award	1974 interviews	Five timely and exclusive in- terviews with Mideast leaders
Liz Peer Sandra Salmans	<b>Lincoln University:</b> Unity Award in Media, Second Place	11/4/74 cover story, "Women in Politics"	National newspaper and magazine political reporting
Liz Peer	<b>Newspaper Guild of N.Y.:</b> Page One Award	5/6/74 cover story on Barbara Walters	Lifestyle feature writing: original, in-depth portrait of a controversial woman
Pete Axthelm	<b>J.C. Penney—Univ. of Missouri:</b> Expanding Opportunities Award	6/3/74 cover story, "Women in Sports"	Exceptional report on new ways for women to get ahead
David Alpern Rick Smith Don Graham	<b>American Bar Association:</b> Silver Gavel Award	3/24/74 cover story, "All About Impeachment"	Major contribution to public understanding of American system of law and justice
Sally Hunter Linda King Norma Davidoff Eric Bersh	<b>International Film and TV Festival of N.Y.:</b> Gold Medal	1974-5 show, "Today's Woman"	Excellence in new TV syndication feature
Newsweek Broadcasting Service: Wally Zabinski	<b>International Film and TV Festival of N.Y.:</b> Silver Medal	NBS feature, "Ellis Island"	Outstanding short TV news film
Circulation Education Dept.	<b>International Film and TV Festival of N.Y.:</b> Silver Medal	1974 Multi-media kit, "Economics and the American Dream"	Exceptional multi-media production

# Newsweek®



ciety. It is an element that makes inevitable countervailing restraints wherever great power appears in a social and political system. Where the exercise of great power is benign and in the public interest, the restraints may be nominal, internal or even self-imposed. Where the exercise of great power is not benign or is abused, the restraints inevitably will be more than nominal and will be external.

In the exercise of press freedom, the newspapers and other media are only the people's surrogate, using for the public a power that it cannot utilize for itself. The power thus entrusted to them ought to be exercised without arrogance and in a kind of humility consistent with the second-hand authority that is involved. The newspapers do not own "press freedom" in fee simple. They are its custodians. They will remain secure in their custodianship as long as there persists in society a conviction that the enormous power of the press is, by and large, constructively employed. That confidence will survive the repeated use of power in the destructive way that it was used to undermine British authority in America 200 years ago. But negative consequences of such employment of power ought to be diluted frequently by uses of power (and restraints on the use of power) that have affirmative consequences. The patriot printers of the 18th century not only tore down one government; they reared another one on principles they greatly helped to fashion.

### Worldwide threats

They did that in a world where freedom was almost universally suppressed by government. We live in a like world today. Freedom is threatened, as it was then, by the existence of arbitrary governments on nearly every continent.

This country is now invested, as it was then invested, by great powers denying liberty to their own people and seeking to withhold it from all others. The press cannot look upon this struggle with indifference and pious impartiality. If the freedom of the press is to survive, it will survive in conjunction with other freedoms; where all freedoms are destroyed, press freedom is the first to go.

This circumstance presents our press with a dilemma of sorts. The press has a duty to disclose the flaws, weaknesses, and aberrations of our own democratic government; but it has as well a duty to report the human failures in other forms of government. We should not be blind to errors in our country; but neither should we be deaf to all the eloquent warnings of Solzhenitsyns and Sakharovs as to the dreadful cruelty of regimes whose follies their press is not free to discover, record, or report.

The American free press is a press grown incomparably skillful in the arts



*Justice Samuel Chase used Sedition Act to jail editors; press freedom for them meant only freedom from prior restraint.*

of disclosure and investigation. It has the ability to focus upon its own government a scrutiny to which no ruling establishment in the world hitherto has ever been exposed. That power has been used to purify the American political system of abuses and irregularities that might have destroyed it, ultimately, without timely disclosure.

The great searchlight of press inquiry, however, plays unevenly upon the world scene. Its brilliant rays, directed at other lands, do not reveal iniquity with the same fierce illumination that penetrates into legislative halls, judicial tribunals, executive bureaus, and—one might even say—bedrooms in the United States.

This disparate facility might easily deceive the naive or unwary into the mistaken belief that they see more wrongdoing in a free society because there is more wrongdoing there. Of course, they see less wrongdoing in a closed society because it operates so

largely in the dark. How do we give this disparity perspective? We ought to think about it.

While we are doing that, we might remember that Oliver Cromwell, in the 16th century, told the painter Lely to paint him "warts and all." He did not tell him to paint him "all warts."

### Some constants

The two centuries since the Declaration of Independence have profoundly altered the United States and have greatly changed the press that serves it. Much as the newspapers have changed, to adapt to a nation grown from Colonial status to world power, they have, in some particulars, remained much the same. From the beginning, they have been identified intimately with the society they serve by economic, social, and political ties so that their well-being is inseparable from that of the nation. They depend today, as they have from the start, upon the patronage of advertisers—a relationship that commits them to the preservation of a private enterprise system, the alternative to which would be another kind of ownership of property, and another kind of command of the press. They depend today, as they have from the beginning, upon their readers and auditors and listeners, without whom they lose identification with the people, for whom and to whom they claim to speak. It has challenged the ingenuity of the press to maintain an equilibrium and a balance of forces in which independence of the press could be preserved. It has managed to serve the nation's economy well enough to obtain the resources needed to perform the function of informing a great people. It has retained, despite its economic base, the role of censor and critic of governmental action. It has provided Americans with a better supply of the facts, the very raw material of opinion, than any press in the world has ever succeeded in doing. It was indispensable in the struggle to found a nation. It remains indispensable in the struggle to preserve it.

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*James Russell Wiggins is editor and publisher of The Ellsworth (Me.) American, former editor of The Washington Post, and president of the American Antiquarian Society, Worcester, Mass.*





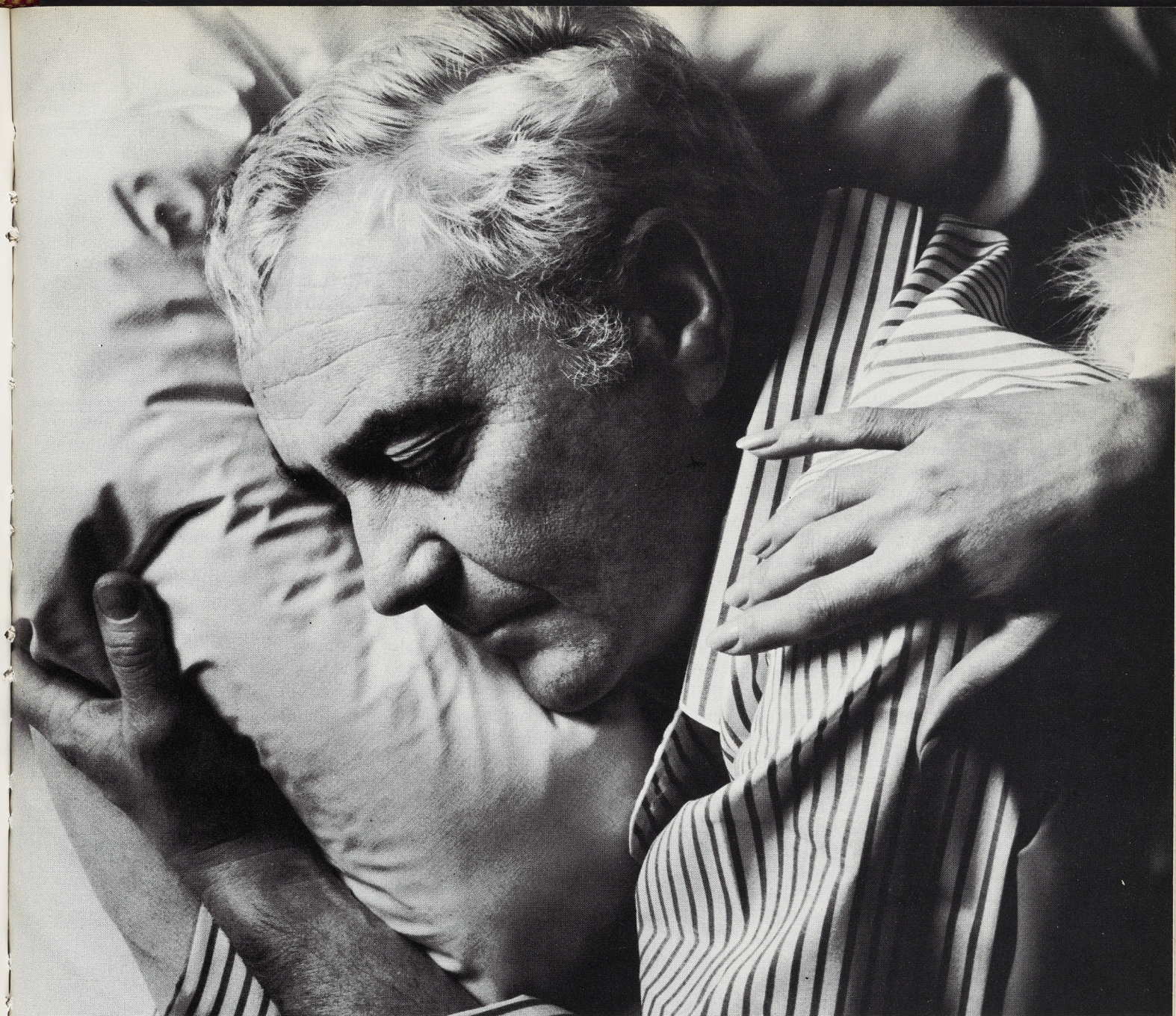
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It details some of the more important of the 58 tender offers for publicly held companies last year.

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takeover story that explains why Forbes is taking off.

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And why more of America's top corporate executives read Forbes regularly than any other major business or news magazine.

**FORBES: CAPITALIST TOOL**



# Broadcasting- The Young Giant

by ELMER W. LOWER

**"A**labama casts 24 votes for Oscar W. Underwood!"  
"That's one small step for man and one giant leap for mankind!"

Those two sentences recall the magic of the electronic media and their development during the last 56 of America's 200 years.

The first sentence was called out 102 times during 17 days by the chairman of the Alabama delegation to the 1924 Democratic convention in New York's Madison Square Garden. He was proclaiming Alabama's support for its favorite son presidential candidate as the Democrats deadlocked, split mainly between New York Gov. Alfred E. Smith and William G. McAdoo.

As radio had made its first sketchy news broadcasts less than four years before, this was the first time that Americans could hear in their own homes the gavel-to-gavel proceedings of presidential nominating conventions.

The second sentence, spoken by astronaut Neil Armstrong, demonstrated that the promise was not exaggerated by the wildest electronic dreamers.

## Moon beams

For Neil Armstrong was speaking from the moon on July 20, 1969, when he stepped out of his Apollo II spacecraft. Not only was Armstrong speaking to the world, live television pictures were being transmitted from the moon 238,857 miles to the United States.

Most broadcast historians date the beginning of radio news in the United States as the night of November 2, 1920, when station KDKA in Pittsburgh and 9XM in Detroit broadcast frequent  
18 returns of the presidential race be-

tween two Ohio editors, Warren G. Harding and James M. Cox. Harding scored a 60 percent landslide.

In truth, the first "news" that had gone out on the airwaves reported a boat race.

The Dublin Daily Express wanted up-to-the-minute reports on the 1898 Kingstown Regatta. A young chap of mixed Irish-Italian extraction—Guglielmo Marconi—agreed to utilize his "black box" to make one newspaper happy. The radio signal, broadcast to land and then transmitted by telephone, made Marconi the world's first

radio newsman. Funny, that he should also have been a sportscaster!

The electronic phenomenon has become the key source of information for most Americans. Radio and television news play a key role in informing the world's peoples about the world they live in.

## Staggering statistics

There are more homes with radio or TV than with indoor toilets. Radios in automobiles may be the only thing that maintains the sanity of some commuters caught in traffic jams. We

A 1942 "fireside chat" from the White House to warn of the perils of inflation; FDR was qu





have entered the age of all-news radio, and all-news TV may not be too long from the scene.

Radio today offers a staggering diversity. There's acid rock, jazz rock, blues rock, middle of the road (MOR), country and western, talk format, classical music—and all-news. In all, nearly 8000 radio stations.

TV shows slightly less diversity—offering films, sports and various entertainments—but also universally offers news programs.

The impact is what most observers see. They note that the audience for TV news exceeds by far the circulation of the most popular newspapers or magazines. Never before has there been such an audience.

Some studies can't help but be sobering. They tell us that radio and television provide the bulk of information for many Americans, and they also are the sources we believe most.

How did this arise?

Excitement and credibility marched together as news developed on radio and TV.

After his success with the regatta, Marconi was invited by The New York Herald to work the same magic on

the 1899 America's Cup race.

In 1903, a transatlantic signal in Morse code! In 1906, a human voice! A violin solo! A woman singing! A man making a speech! Most of the words were audible. Those listening were seamen, ships' officers and wireless men who could cram into primitive radio rooms and jam on earphones.

In 1909 a radioed distress signal from sea heard by two schoolboy hams not only brought first news of a bad ship collision, but helped speed rescue efforts. In a similar but far more dramatic event in April, 1912, the Titanic sank, and David Sarnoff proved the sole link between the disaster scene and rescue effort.

### Delayed by war

World War I delayed the consumer phase of broadcasting, but with war's end, the era of radio crashed into public consciousness with the impact of an artillery barrage.

More and more sounds were filling the airwaves.

There was continuing military traffic. But now, ordinary people were buying and building primitive receivers. There was a paucity of programming, but on a winter night—Nov. 2nd, 1920, with a humble 100 watts of power, Westinghouse Electric's KDKA from atop a Pittsburgh factory broadcast the results of that day's presidential election. The GOP's Harding beat Democrat Cox.

Interspersed in that night's musical program were election results. They came in from The Pittsburgh Post, which in turn received the numbers from the wire services.

An important development out of the 1924 political conventions was a network. Not only was New York station WEAJ carrying the Republican and Democratic programs, but linked with it were 19 other stations from the East to the Rockies. It was a one-time-only arrangement. NBC and CBS would not be organized for regular service for another three years.

Amazed by the attention and results, political parties took to the air.

But the growth of radio was illustrated sharply at the 1924 election. The audience four years earlier was estimated at 1000. The 1924 election night audience was 17,000,000.

By the 1928 election, two permanent networks were formed. NBC's

percentage was half RCA, 30 percent General Electric, and 20 percent Westinghouse Electric. The shares for public consumption soon ran up to the stratosphere in price. There was radio's inherent glamour and future promise, a limited supply of shares and a time of speculative excess.

CBS, of course, was the second network. It wedded United Independent Broadcasters to Columbia Phonograph Co., and the Philadelphia cigar-manufacturing Paleys bought majority ownership. The CBS flagship station back in 1929 was WABC. The station is now WCBS (naturally), and all-news.

We should mention the day in 1928, in humid Houston, when the Democrats put forth Roman Catholic Al Smith as their candidate. On the crowded platform was a little machine—a television camera. Ultimately, the nation and the world would never be the same.

### Fight broadcast

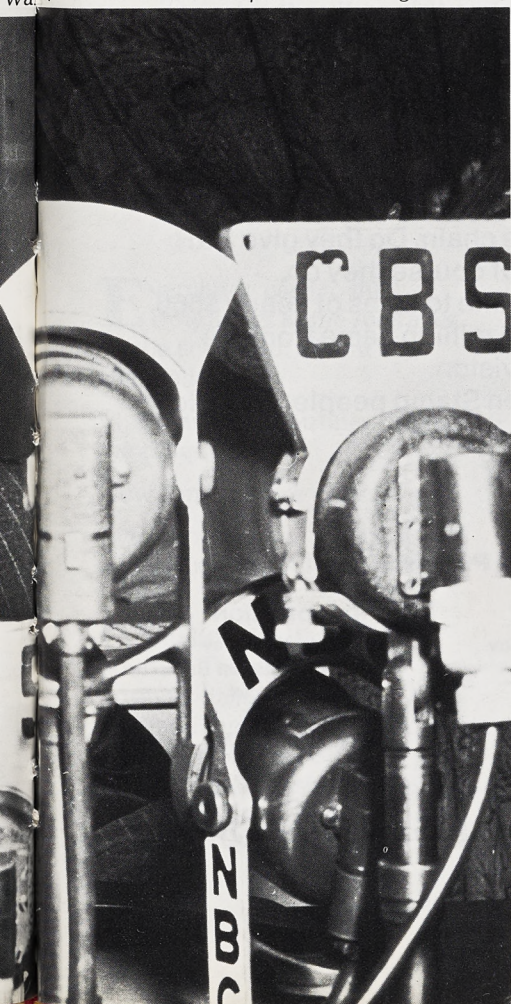
Back in 1921 at Boyle's Thirty Acres, Jack Dempsey's fourth-round KO of France's Georges Carpentier had made radio history. A boost in radio sales was attributed directly to the reports from ringside carried by WJY, Jersey City. There were 80,000 fans attending, but possibly three times that number heard the blow-by-blow on radio.

As radio grew, its growing audience permitted higher charges to advertisers. Newspaper owners began to see challenge and competition. When scarce advertising dollars diverted to radio, the ANPA pressured the wire services (AP, INS and UP) to stop giving or selling news to radio.

Although many publishers had an interest in radio through station ownership, their main business was the newspaper. The ANPA enlisted wide industry support, and since the Associated Press was a membership cooperative, opponents could pretty much have their way. INS and UP also caved in, and the future of news on radio looked bleak.

A temporary peace was achieved with the setting up of the Press Radio Bureau. News it provided was embargoed until 9 p.m. to protect the papers from radio competition. Sponsorship of news was prohibited. No one won that "war." CBS's Paul White assessed

wa quick to sense the power radio gave him.





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And there's Hens & Kelly, a Buffalo, N.Y. department store chain. Do they give S&H Green stamps? Of course they do.

In 1975, it all came to sales of nearly \$560 million. Still, \$255 million came from the trading stamp division.

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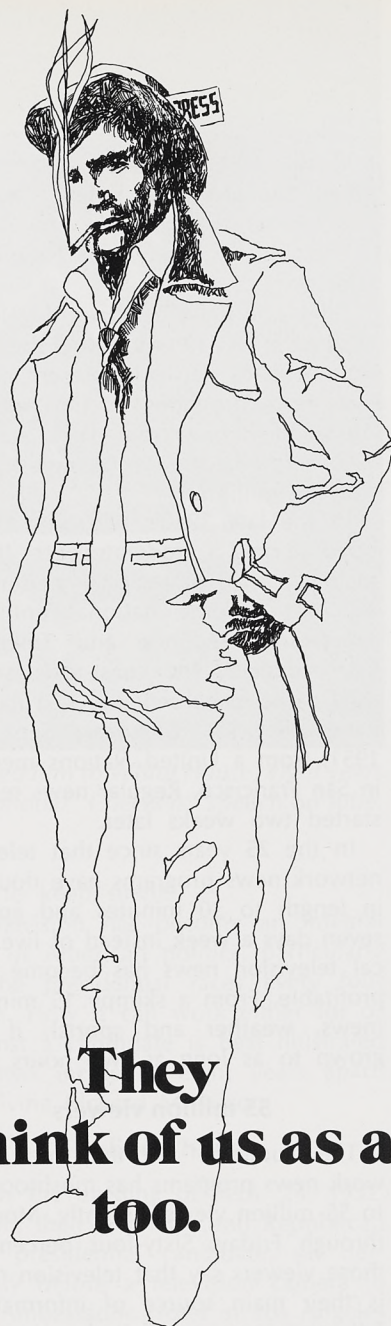
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## BROADCASTING / CONTINUED

the results later: "... radio had given up income, some integrity, and a glorious opportunity." But the temporary peace fell apart. UP broke the logjam; INS quickly followed, and AP finally sold news to radio by 1941.

The other war was, of course, World War II. Before Pearl Harbor, a major overseas story was building, and the radio news departments began to gear up to cover it.

Two former newspapermen, Paul White and Abe Schechter, were running things in New York and two neophytes (a description for everybody in those days) were hired for Europe.

### Murrow in 1937

Fred Bate ran the NBC Europe shop, and in 1937 a young chap of some promise, a speech major from way out west, took over CBS in Europe—Edward R. Murrow.

The United States entered the conflict under a President highly conscious of radio. Franklin D. Roosevelt was "good copy."

His "fireside chats" had attracted huge radio audiences. His efforts to restore national confidence drew mixed results. A radio speech could not end a depression, after all. But in setting a tone, the broadcasts had some success.

So, when Japanese bombs rained on Pearl Harbor, they served to unite a disparate and diverse nation. That unity was bound up by words from the Chief Executive. Who cannot feel a thrill at his phrase "... a day that shall live in infamy"?

The 200 who reported the war with their voices and the hundreds more who typed, penciled and photographed their way around the globe followed a hallowed tradition of excellence in war coverage. Within the restrictions of military secrecy and difficulties in living, moving, and communicating, they gave the American public the most thorough coverage of modern war ever.

There are plenty of tales, but one I enjoy involves Bert Silen, NBC's man in the Philippines. He was literally yanked from his mike by Japanese troops. Three years later, his former boss, Abe Schechter, then with MacArthur's staff, found Silen alive. He 22 ordered up a circuit to New York. Silen

told the NBC audience: "As I was saying the last time, when I was so rudely interrupted . . ."

The war was finally over. Now came television.

Television news has been developed during the last 30 years. Now the three United States networks present extensive news programs in the morning and at the dinner hour. Local stations have before-bedtime programs that attract 40 million.

In the late 1940's television developed at only a moderate pace. It was mainly a local or regional medium. It did not become national until the American Telephone and Telegraph Co. connected the coast-to-coast coaxial cable to present the first nationwide television broadcast Sept. 14, 1951, from a United Nations meeting in San Francisco. Regular news service started two weeks later.

In the 25 years since that telecast, network news programs have doubled in length to 30 minutes and appear seven days a week instead of five. Local television news has become very profitable. From a skimpy 15 minutes (news, weather and sports), it has grown to as long as two hours.

### 55 million viewers

The audience for the three network news programs has mushroomed to 55 million viewers nightly, Monday through Friday. Sixty-four percent of those viewers say that television news is their main source of information. Fifty-one percent call it the most believable.

The number of stations carrying network television news has grown from 136 in 1953 to more than 600. The staffs of the network news departments and their annual operating costs have multiplied from 10 to 20 times.

The speed of television news could be seen every night in New York where ABC, CBS and NBC maintained their headquarters. The news programs then were anchored by John Charles Daly for ABC, Douglas Edwards for CBS and John Cameron Swayze for NBC. Swayze's program was christened "The Camel News Caravan" for its sole sponsor, Camel cigarettes. All were 15 minutes.

ABC, suffering from lack of funds,

was not a serious competitor in the 1950's. CBS, driven by its board chairman, William S. Paley, set out to duplicate its radio supremacy in television. NBC provided strong competition, but Gen. David I. Sarnoff, board chairman of NBC's parent corporation, did not give the same priority to news that he gave to developing the technology of television and to producing entertainment programs.

### Lining up stations

In the fall of 1953, the total audience on any given weeknight was about 15 million. Station lineups for news were painfully short. NBC listed 76 affiliates, CBS 41 and ABC 19. Today CBS and NBC have more than 200 affiliates and ABC has only slightly fewer. But the total nightly audience even in the infancy of television news far surpassed the circulation of any single daily newspaper or weekly magazine.

In the mid-1950's an audience researcher with a microscope could have detected NBC's development of Chet Huntley and David Brinkley, who finally grabbed the audience lead from CBS during the 1960 presidential conventions in Los Angeles and Chicago. Huntley and Brinkley held the lead for five years. The driving impetus behind them was NBC President Robert E. Kintner, a former Washington newspaper columnist.

CBS struck back in the fall of 1963, replacing Doug Edwards with avuncular Walter Cronkite, a news service foreign correspondent who had stumbled into television in 1951 after many disappointments with the UP pay scale. Cronkite had caught on at his first big national exposure, the 1952 national conventions that nominated Eisenhower and Stevenson.

The fall of 1963 saw another milestone when CBS and NBC doubled the length of their 15-minute evening news programs.

ABC, building slowly as the earnings of the company permitted, began to increase its audience in 1969 when it teamed Frank Reynolds and Howard K. Smith. Its big leap forward came in December, 1970, when it kidnapped Harry Reasoner from CBS.

Audience rating charts for the 23





*JFK's upstaging of Nixon in 1960 TV debates helped him to White House; eight years earlier the Republican saved his career with emotional "Checkers" speech on tube.*

years to 1976 show five periods. NBC held the ratings lead from 1953 through 1956 and then lost to CBS from 1956 through 1960. Huntley-Brinkley enjoyed five years of ratings dominance from 1960 to 1965, followed by two years in which CBS and NBC ran neck-and-neck. CBS forged ahead in 1967 and has maintained a clear ratings lead ever since, except for isolated NBC weeks. In actual viewers, the peak levels in the winter of 1975-76 were CBS and NBC around 20 million viewers each and ABC about 15 million.

Oddly, the dominant broadcast news figure never appeared nightly. Edward R. Murrow, who made television history with his weekly (later monthly) "See It Now," preferred his 15-minute radio broadcast at 7 p.m. to television's complicated daily logistics.

Murrow made so many contributions to broadcasting that to catalog them here would take up most of "Dateline." Besides "See It Now," his frothier "Person to Person" and "Small World" tug at our memory.

And when Murrow's path crossed that of the junior senator from Wisconsin, it helped result in Joseph McCarthy's political downfall. A gutsy Murrow struck a responsive chord with this challenge: "This is no time for men who oppose . . . McCarthy's meth-

ods to keep silent."

Television has become an integral part of American politics, particularly in the presidential races every four years. How it can work either for or against a candidate is best illustrated by two incidents, eight years apart, involving Richard M. Nixon.

### Political history

On the evening of Sept. 24, 1952, Nixon, then a senator and Republican vice presidential candidate, sat nervously before a television camera in the Ambassador Hotel in Los Angeles and explained how he had used a controversial \$18,000 political slush fund.

A virtuoso performance, it played on the sympathies of viewers, describing his wife's "good Republican cloth coat" and bringing tears to many eyes when he vowed to keep the little cocker spaniel puppy, "Checkers," sent to Tricia and Julie by a Nixon admirer.

At a time when the Republican presidential candidate, Dwight Eisenhower, was ready to dump his young running mate, Nixon carried the day with that television speech.

Eight years later, the night of Sept. 26, 1960, at a stark CBS television studio in Chicago, Nixon, by then head

of the Republican ticket, was preparing to engage Sen. John F. Kennedy in the first of four historic radio-television debates. Nixon was ill at ease. He had been running a fever all day and perspired continually under the studio lights.

On this occasion the candidates' production staffs did not control conditions. The format for the debate had been negotiated with the networks, but CBS personnel called the camera shots. Reporters for four networks asked questions. As Kennedy drove home his points, the director occasionally cut to an uncomfortable Nixon, still perspiring, almost ghostly pale.

After the first debate, reaction ran heavily in favor of Kennedy. Jim Farley, speaking from 50 years of political wisdom, remarked that "Nixon never got up off the floor" after the initial encounter.

### 'Astonishing' progress

Now nearly 25 years have passed since that first transcontinental telecast of the U.N. session in San Francisco. From scanty news coverage—black-and-white pictures, a man on camera reading dispatches with occasional full-screen photographs, 15 minutes long—television news has come to the point where satellites are used daily, where the electronic minicam can supply almost instant coverage even from a hotel room, where networks supply a half-hour of news nightly and some local stations offer two hours. The progress, in the mildest sense of the word, has been "astonishing."

Locally originated news and special events occupy other large segments of stations' daily schedules. TV newsmen should redouble efforts to make their reports and programs comprehensive, informative, truthful and fair as human skills can attain. They have a history of growth and accomplishment, a solid base on which to build an ever more proud future.

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*Elmer W. Lower is vice president, corporate affairs, of the American Broadcasting Company, and a former reporter, editor and foreign correspondent.*



# YOU WIN!

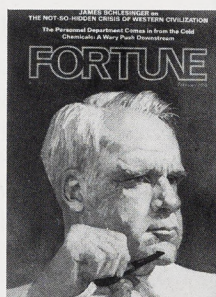
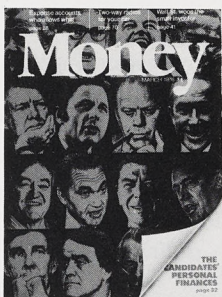
**L**ast year the readers of the magazines published by Time Incorporated were big winners. TIME, FORTUNE, SPORTS ILLUSTRATED, MONEY, PEOPLE and LIFE Special Reports were recognized during 1975 for editorial excellence of one kind or another. Though the awards were presented to our editors, the real winners, of course, were you—our readers.

TIME won twenty-two separate awards during the year. Among them: The Overseas Press Club Award to Eddie Adams for "Photographic Reporting From Abroad," and the Jack Hancock Award for "Excellence in Business and Financial Journalism" to Marshall Loeb for the Man of the Year cover story on "Faisal and Oil."



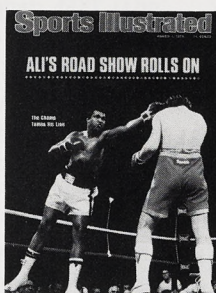
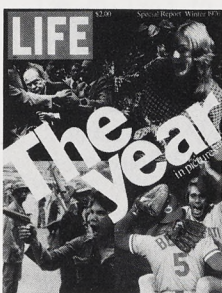
PEOPLE won first and second place in the magazine news or documentary pictures category of the "Picture of the Year Awards" sponsored by the University of Missouri School of Journalism with Harry Benson's photographs of John Mitchell's acquittal celebration and of Nixon's White House departure.

MONEY was given a Penney-University of Missouri Award in the consumerism category for William B. Mead's article, "What's in a Name Brand," and a Uniroyal Highway Safety certificate of journalistic excellence for its piece on "Proper Inflation of Auto Tires."



FORTUNE was presented with the James T. Grady Award for interpreting chemistry for the public by the American Chemical Society for Gene Bylinsky's article, "Industry Finds More Jobs for Microbes," and with the Architectural Critics Gold Medal by the American Institute of Architects for Walter McQuade's continued excellence in architectural criticism.

LIFE Special Reports was picked by the Society of Publication Designers for an Award of Excellence for the overall design of its two issues of the previous year.



SPORTS ILLUSTRATED was selected by the University of Missouri's School of Journalism for its coveted Honor Medal for twenty years of journalistic excellence in the world of sports.

Our editors will quickly tell you that they don't put together their magazines to win awards. What they try to do, rather, is to provide the most rewarding reading possible issue by issue. If this leads to formal recognition now and then, they are gratified of course. And everybody wins.

## TIME INCORPORATED

Time & Life Building, Rockefeller Center, New York, New York 10020







## MAGAZINES / CONTINUED

magazine. Probably it was Franklin who first had the idea, but Bradford's *The American Magazine*, or *A Monthly View of the Political State of the British Colonies* appeared three days before Franklin's *The General Magazine*, and *Historical Chronicle*, for *All the British Plantations in America*. Bradford's publication lasted just three issues; Franklin's endured for three more.

The real birth of magazine publishing in the United States came in the quarter-century between 1825-1850, which has often been described as the Golden Age of the business. Out of the ferment of that period—the rapid spread of education, the reduction of illiteracy, the revolutionary improvements in printing technology, and the rise of the cities—came the nearly incredible expansion of the magazine industry from its modest beginnings to mass market size.

### Debt to Graham

No doubt the most significant part of that expansion was the dramatic rise of the general monthly magazines. Only communications historians know most of them today, but present entrepreneurs owe an historical debt to a young man named George R. Graham whose *Graham's Magazine*, launched in 1840, quickly became the most important periodical in the country.

A more familiar figure, perhaps, is Sarah Josepha Hale, that formidable, ample-bosomed lady who looked like everybody's mother and founded *The Ladies' Magazine*, the first of that genre, which Mrs. Hale later merged with its chief rival, *Godey's Lady's Book*, going along with it as editor.

As the Civil War approached, magazines became a national platform for the great debate over slavery, and over women's rights as well in a period when women were just beginning their struggle against domestic bondage. In fact, the proliferating magazine business before the Civil War was an arena for every kind of argument and reform movement. Publications were more affluent and varied than ever, and for the first time they offered a career to writers.

When the great conflict darkened the land, magazines were hit far worse by the emergencies of the war than newspapers. Struggling to survive, many of them became voices of hate in both North and South. The most remarkable, however, were those early predecessors

of *Life* and *Look*, which covered the war, on the whole, better than the newspapers, sending teams of correspondents and artists onto the battlefield and reproducing what they turned out in picture-text combinations not unlike those of our time. *Harper's Weekly* and *Frank Leslie's Illustrated Newspaper* were the unquestioned leaders.

After the war, there was a renewed upsurge of magazines, leading to a second Golden Age in which many of the great names of the business were established. Some of the old magazines continued to flourish, particularly *The North American Review*, which had begun in 1815 and in 1876—under the impetus of a brilliant new editor, Allen Thorndike Rice—became the chief intellectual forum for ideas in America, its pages filled with the swirling clash of opinion of many of the world's most noted figures. It would be hard to find a more distinguished list of contributors than Henry George, Francis Parkman, Lucy Stone, Julia Ward Howe, Wendell Phillips, J. A. Froude, Cardinal Manning, Robert G. Ingersoll, Walt Whitman, Richard Wagner, William Gladstone, and General Grant.

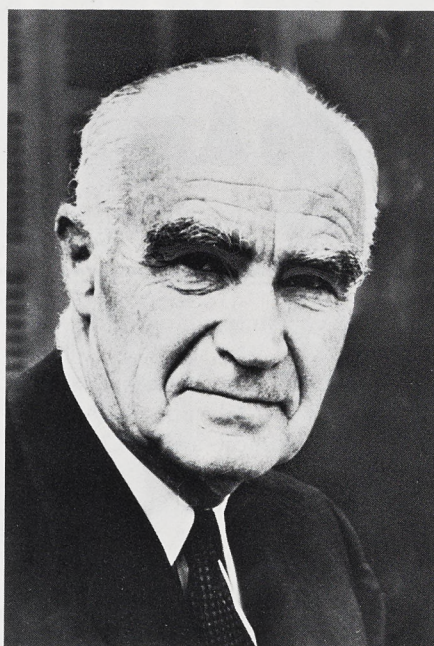
Late in the century came those giants, the creations of the telegraph boy from Maine, Cyrus H. K. Curtis, whose genius lay primarily in finding outstanding editors and leaving them alone to do their

job. What these editors did made magazine history. Taking over as editor of the struggling *Ladies' Home Journal*, the young Dutch immigrant Edward Bok made it the outstanding women's magazine of the 19th century, and for decades in the 20th. A man who was not particularly fond of women, he nevertheless was the first editor who presumed they could think, and the first to break away from the cookie-and-pattern formula. Curtis' other great find was George Horace Lorimer, who became editor of the almost-extinct *Saturday Evening Post*, boosted its circulation until it was the first magazine to pass the million mark, and made it the voice of middle-class America.

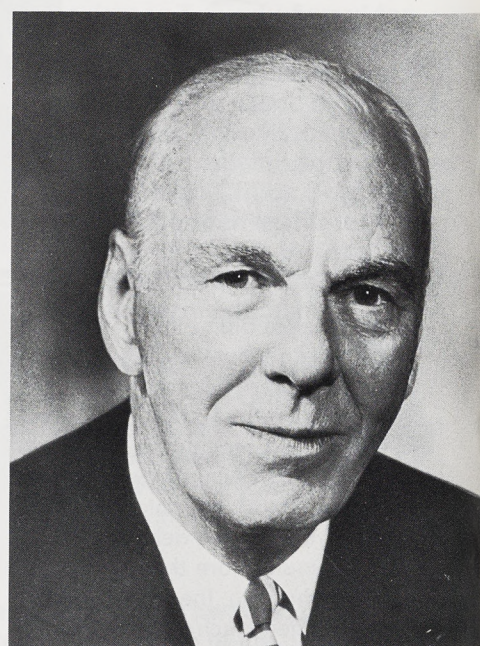
### Pay on acceptance

Lorimer revolutionized the magazine business in other ways. He was the first editor to pay on acceptance, and the first to promise a yes-or-no on submitted manuscripts within 72 hours.

Scribner's, *The Atlantic*, *St. Nicholas*—these and other new magazines created a whole school of magazine fiction, along with the big circulation popular periodicals like *The Post* and *Cosmopolitan*. In an era when fiction was a national craze, at the turn of the century, and novelists were the objects of national frenzy like pop music stars today, magazines fed the book publishers



Henry Luce, *Time-Life* founder, parlayed new concepts into an empire.



The innovative DeWitt Wallace made *Reader's Digest* a worldwide institution.



and vice versa.

Shortly after the new century began, there occurred that remarkable episode in media history when investigative reporting became a national obsession and a complex of power structures was badly dented if not destroyed by a tribe of writers whom Theodore Roosevelt called "muckrakers" and whose vehicles were a group of 10-cent magazines; a new breed, devoted to attacking the Establishment. This is more familiar history: Ida Tarbell and her long struggle against Standard Oil; Lincoln Steffens and his crusade against civic corruption; David Graham Phillips and the shame of the cities; Ray Stannard Baker, and others. They appeared in the wildly popular 10-cent periodicals, McClure's, Everybody's, The American, Munsey's—these were the leaders.

Life was not all crusading, however. There was a new and powerful women's magazine, The Delineator; humor magazines like Puck, the first Life, and Judge, all predecessors of The New Yorker; an innovation in the periodical's approach to the news, The Literary Digest, which foreshadowed Time; and a new magazine group started by the redoubtable P. F. Collier, which came to include The American, The Woman's Home Companion, and Collier's itself.

The modern magazine we know today had its roots solidly in the last two

or three decades of the 19th century, but it flowered for the first time in the first decade of this one, primarily because the magazine business discovered advertising and learned that it did not have to depend on subscriptions alone to prosper.

One of the effects of advertising was to transform magazines from relatively drab productions to works of graphic art. Graphic arts craftsmanship in illustration and design was matched by craftsmanship in the advertising itself, as the agencies developed their skills. Advertising not only provided the lifeblood that made magazines advance and greatly improved their appearance and content, but it also (as the publishers and advertisers constantly reminded critics) helped to raise the material quality of living in an increasingly affluent society because magazine readers found laid out before them, weekly and monthly, a giant smorgasbord of consumer goods from which to choose.

### Threat from radio

In the '20's came what many people thought would be a serious crisis in the business, with the advent of radio. Magazines, in fact, had proven themselves nearly crisis-proof.

It was true that the '20's marked a turning point in the history of periodicals, but it was largely a changing of the guard. Many of the old leaders left over from the 19th century died and were replaced by new faces and formulas. Some publishers and editors were unable to bring themselves to alter old formats in an era of dramatic change. Several that tried to adapt did not do so rapidly enough and died while they were in transition.

But the chief reason for the high rate of failures was the competition of the new innovators in the field, men like DeWitt Wallace, with his Reader's Digest; Henry Luce, with Time; and Harold Ross, with his New Yorker. They were the vanguard of a new breed, introducing magazines of a kind not seen before except in prototypes, and they were winning audiences attracted by these fresh formulas.

Not all the old leaders were pushed aside by any means. The Curtis Publishing Co. survived until recent times. The Crowell-Collier group held on until the '50's. The McCall organization is still with us today, although somewhat al-

tered, and the Hearst group seems as strong as ever today.

The developments of the '20's and '30's produced new groups like the Time, Inc., magazines and a proliferation of formulas that led to picture-text magazines like Life and Look and to the rise of newsmagazines like Newsweek and U.S. News & World Report.

Since the Second World War, the keynote of the magazine business has been, once again, change. But then, that has always been the case. The primary forces in recent times have been the rapid decline of the general magazines, the steady rise of special-interest periodicals devoted to specific audiences, and the almost incredible increase in what is loosely called the business press, that is, the vast body of the magazine business which lies below the tip of the iceberg that the public sees on the newsstands—consumer magazines, as the trade calls them, and comprising no more than 600 of the total.

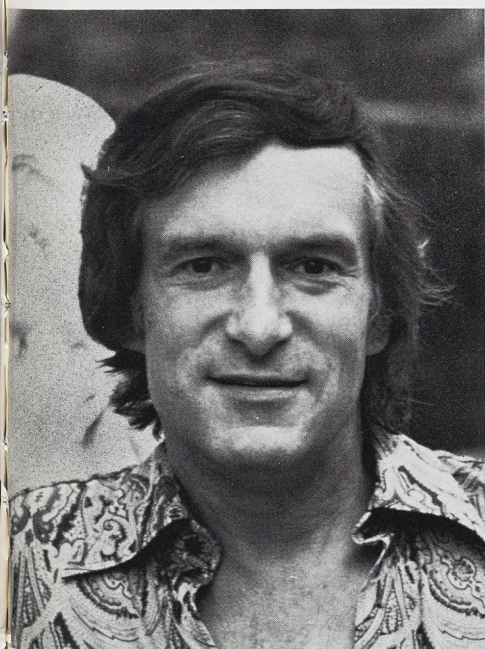
Classifications vary with whoever is doing the tabulating, but it is safe to say that the overwhelming bulk of the magazine business today consists of business publications, often called trade journals; association magazines; and public relations periodicals, internal, external, and a combination of both.

### What lies ahead

The industry looks into the future and sees all kinds of further possibilities: electronic magazines, conveyed to the consumer by cable, cathode ray tubes, video cassettes, audio cassettes, and other devices. As always, trends in what is published come and go. Today's boom in "skin books," as the Playboy and Penthouse genre is known, can confidently expect to be replaced in time by something else—no one knows what. Like book publishing, the magazine industry has many of the aspects of a floating crap game. As an industry, it has serious problems with rising postal rates and printing costs—which may prove lethal for many—but year by year the statistics show that new ideas arise, new magazines are published, and the future, while undeniably risky, makes magazines as a whole a media growth stock after 235 years.

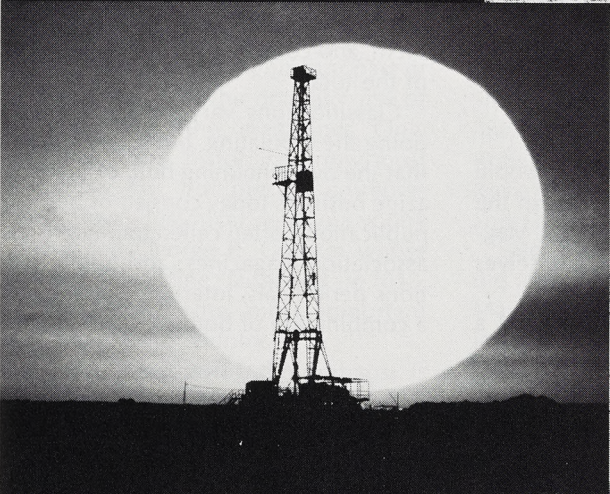
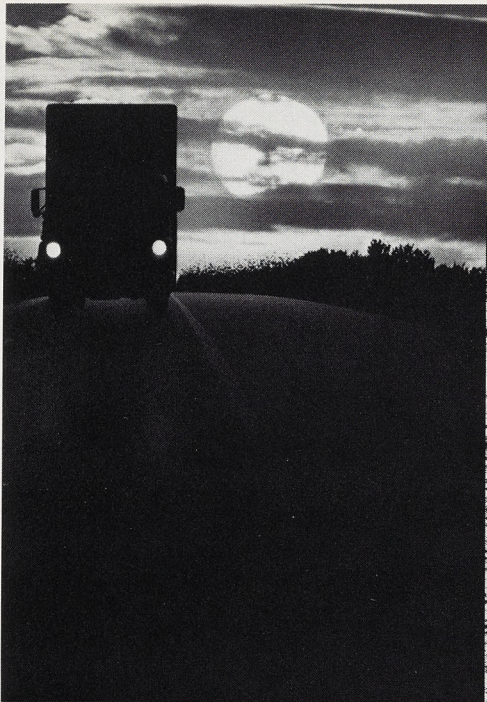
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*John Tebbel is an author, editor, historian and professor of journalism at New York University.*



Hugh Hefner with Playboy became first to score big in the "skin book" field.





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**United States Steel**



# Evolution of the News Services

by SAMUEL G. BLACKMAN

**W**es Gallagher . . . Rod Beaton . . . Walter Cronkite . . . Stan Swinton . . . Harrison Salisbury . . . Scotty Reston . . . Webb Miller . . . Floyd Gibbons . . . Kingsbury Smith . . . Jim Kilgallen.

The story of The Associated Press, United Press and International News Service—which merged with UP to form United Press International—is about people.

The news services have no composing rooms, no presses, own no real estate. Two-thirds of their lean budgets, which together totaled \$159 million in 1975, go to personnel.

Pat Morin . . . Eric Sevareid . . . Hal Boyle . . . Russell Jones . . . Alan Gould . . . Earl Johnson . . . Joe Rosenthal . . . Boyd Lewis . . . Ed Kennedy . . . David Brinkley.

There are only two yardsticks for news: It must be important or it must be interesting, or both. The function of the news services (don't call them wire services, they don't sell wires) is to cover whatever is important or interesting, wherever it occurs.

Kent Cooper, for 30 years general manager of AP and one of the domi-

nant figures in world journalism, said in his first memorandum to his staff: "We must prove there is nothing so important, nothing so fascinating, as the true day-by-day story of humanity."

Newspapers, television and radio stations depend on the news services for impartial information and understanding of events, and for photos, be it the assassination of a president, the overthrow of a dictator, coverage of big and little wars, of elections, of national and state legislative proceedings, and of disasters on land, sea and air.

## Spot news first

In the words of Wes Gallagher, AP's general manager, "News service men and women around the world have front-row seats at exciting developments."

Spot news is the meat-and-potatoes of news service coverage, but it now goes beyond that with investigative reports and analyses of the news. UPI and AP employ specialists in the fields of science, education, religion, urban affairs, business and finance, and diplomacy. They write with authority.

UPI and AP supply the nation's

newspapers and broadcast media with 75 percent of their national, international and state news, The Wall Street Journal estimated a few years ago.

A book reviewer in The New York Times recently called news service staffers "the overworked and underpaid infantry of American journalism."

Jerry O'Sullivan, once director of UP's Central Division, who resigned to become dean of a school of journalism, expressed the sentiments of many news service personnel when the home office asked why he was quitting. His telegraphed reply:

"Hours too long wages too low life too short."

It all began in 1848 when six New York City newspapers (Herald, Journal of Commerce, Courier and Enquirer, Tribune, Sun, and Express) decided to forget their antagonisms and pool their resources to cover the news of an expanding nation. They had found expensive the hiring of correspondents in other cities and paying full rates on the limited telegraph facilities which had supplanted the pony express. They called the new organization The Associated Press.

There were sporadic battles between The New York Associated Press and regional groupings of "outside" subscribers which resulted in 1892 in the AP's reorganization. Sixty-five newspapers, as charter members, agreed on a set of bylaws embodying the principle of nonprofit, cooperative news-gathering that has guided the AP to this day.

United Press Associations, predecessor of United Press International, was founded in 1907 for afternoon news-

*The year was 1915 and the setting the old Chambers Street headquarters of Associated Press in New York; maintenance man (left), editor with printer-telegraph circuit.*







Computer and display terminal at cable desk of AP in New York; both services now can send copy at 1200 words a minute. 31



## NEWS SERVICES / CONTINUED

papers by E. W. Scripps by combining some smaller news-gathering agencies. An earlier organization known as United Press, of which Scripps' Midwestern newspapers were clients but in which he had no other interest, had failed in 1897.

Scripps said, "Our corporation was not a mutual one but a stock company for the purpose of profit," and his company began selling daily news reports for profit to 369 newspapers. The facilities of United Press Associations and International News Service, which had been created about 50 years earlier by W. R. Hearst, were merged on May 16, 1958. UPI is principally owned by the E. W. Scripps Company with a minority interest held by the Hearst Corporation.

One of the incorporators of United Press Associations was Roy Howard, who began his journalism career as a reporter on The Indianapolis News in 1902. He became general manager of UP in 1912 at the age of 29. From the Indianapolis newspapers, too, came Kent Cooper, who joined the AP in 1910 after working for several years as the UP's Indianapolis bureau manager. Cooper became AP general manager in 1925, succeeding Melville E. Stone and Frederick Roy Martin. Howard and Cooper, longtime friends and competitors, died within a few months of each other, Howard at the age of 81 in November, 1964, and Cooper at the age of 84 in January, 1965.

### Breaking the cartel

They and their successors, Frank Starzel and Wes Gallagher of AP and Karl Bickel, Hugh Baillie, Frank Bartholomew, Mims Thomason and Roderrick Beaton of UPI, transformed news gathering and distribution methods. They broke the international news cartel, a monopoly news exchange dominated by foreign news agencies, branched out into radio, television and audio services, and developed faster communications, including sending news pictures by wire. Today each service has a computerized editing and distribution system that can transmit copy at 1200 words a minute.

Mark Twain once said, "There are only two forces that can carry light to all corners of the globe—the sun in the heavens and The Associated Press 32 down here."



*Kent Cooper directed the quest for the goal he claimed was most important: the true day-by-day story of humanity.*

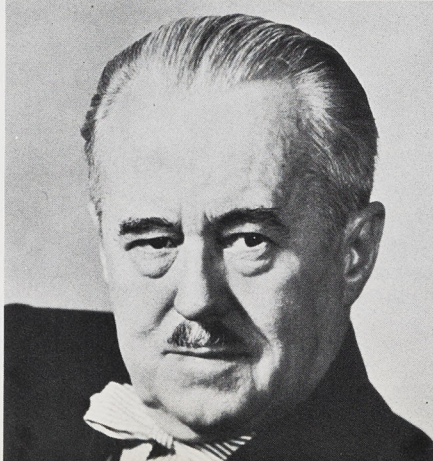
AP and UPI together carry light to nearly 15,000 outlets in this country and deliver 6 million words daily to more than 100 countries over a maze of land wires, satellites, underwater cables and multichannel radioteletype circuits. The news is delivered around the clock seven days a week, moving in seconds from any part of the world.

Governments may and do try pressure tactics when they don't like what is written about their countries, but no government in the world can tell UPI or AP what to report or how to report it.

Webb Miller, when manager of the UP Paris bureau in 1921, wrote a series of stories about French occupation of the Ruhr that incensed the French foreign office. Summoned there, Miller was severely criticized by Count Charles de Chambrun, Ambassador to the U.S. When Miller defended his objectivity, De Chambrun replied: "You can't be neutral about France. Either you are with us or you are against us."

The same "you are with us or you are against us" attitude prevailed in high places in Washington during the

*Roy W. Howard, one of the founders of the United Press, became general manager of that news service at age 29.*



Vietnam war. There were charges that a "cynical element" predominated among the correspondents in Vietnam. At a background conference in 1968 for State Department reporters, Secretary Dean Rusk was questioned sharply by John Scali, for 18 years an AP diplomatic correspondent—then and now with ABC—about the effectiveness of U.S. intelligence during the Tet offensive. Directing his reply to Scali and the other newsmen, Rusk exploded: "Whose side are you on?"

It has since been fully documented that the reporting from Vietnam was far more accurate than the official statements. News service correspondents were among the best of those covering the Indochina war.

Malcolm Browne . . . Neil Sheehan . . . Peter Arnett . . . Horst Faas . . . David Kennerly . . . Robert Miller . . . Kate Webb . . . Hugh Mulligan . . . Paul Vogel . . . George Esper . . . Michael Laurent\* . . . Eddie Adams . . . Nick Ut . . . Mike Putzel . . . Henri Huet\* . . . Frank Frosch\*\* . . . Kent Potter\*\* . . . Bernard Kolenberg\* . . . Hiromichi Mine\* . . . Kyoichi Sawada\* . . . Ollie Noonan\* . . . Charles Eggleston\*\* . . . Huynh Thanh My\*.

\*AP—Killed in action

\*\*UPI—Killed in action

### To coin a phrase

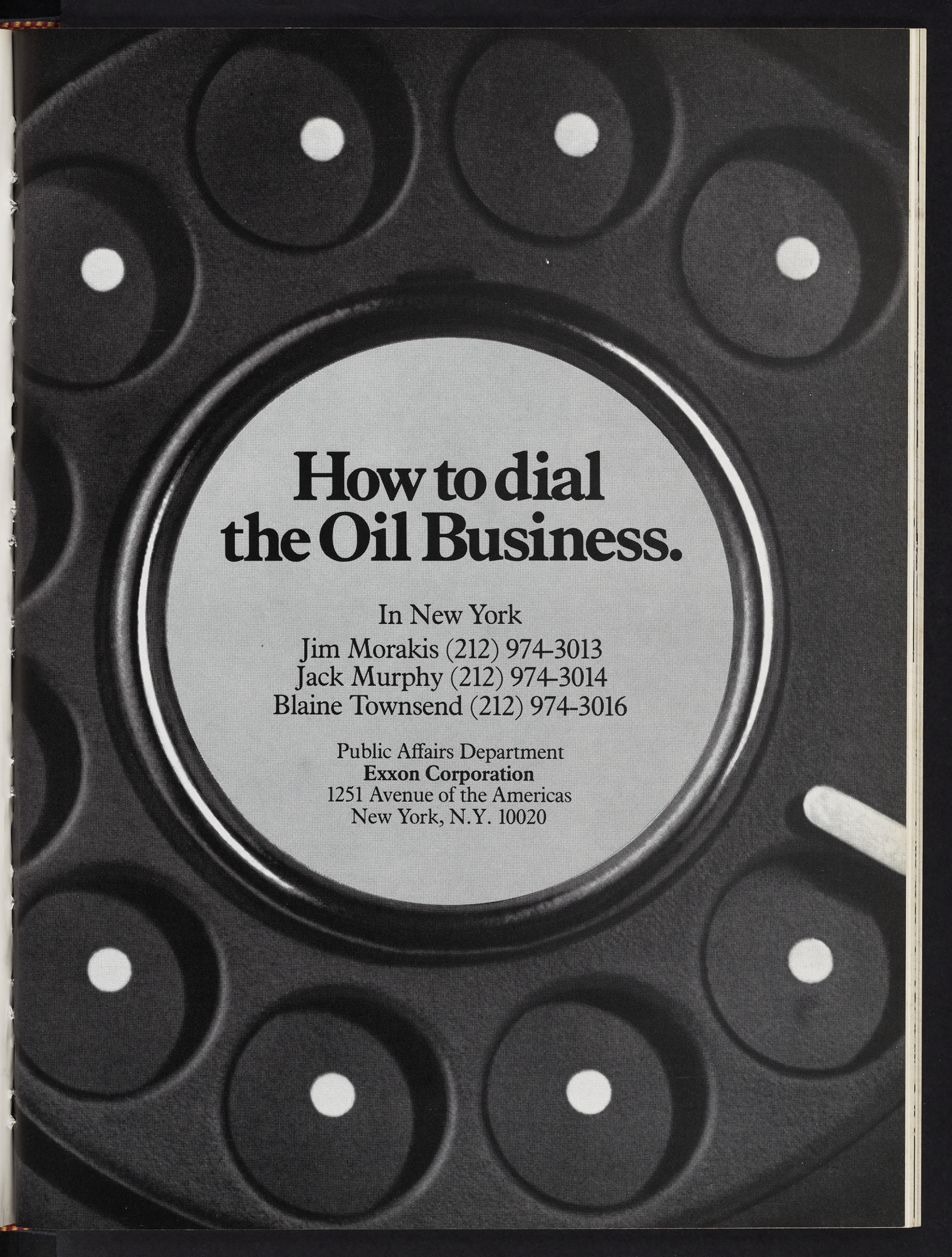
AP and UPI reporters are in the thick of covering the 1976 elections. Most newspapers will depend on them for coverage of the primaries, the national conventions and the November results—be it of mayors, state legislators, governors, members of Congress or president.

One political note: Raymond Clapper, on a midnight prowling, came upon the smoke-filled hotel room where Republican leaders were choosing Warren G. Harding as their presidential nominee in 1920. It was Clapper who introduced the "smoke-filled room" phrase into the language of American politics.

Raymond Clapper . . . Doug Cornell . . . Merriman Smith . . . Jack Bell . . . Frank Cormier . . . Helen Thomas . . . George Reedy . . . Marquis Childs . . . Lyle Wilson . . . Walter Mears . . . Arnold Sawislak.

*Samuel G. Blackman is retired general news editor of the Associated Press and a former newspaper editor, lives in Tenafly, N. J.*





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# Rebels With a Cause

## MUCKRAKING

by JACK ANDERSON

**M**uckraking is somewhat celebrated at the moment, but over the long haul it is the least honored and worst rewarded of professions. Certainly it is the most vaguely defined.

Rightly seen, muckraking is the exposure of something bad that pretends to be good, something harmful and hidden, whose revelation will alert the victim and expose the exploiter. It has about it the growl of a watchdog and the patina of truth served up "without fear or favor."

But muckrakers often get mixed up with their illegitimate cousins—the purveyors of gossip that is only titillating, the peddlers of mere grotesqueries, the mongers of scandals that lack redeeming social content. These distinctions at times can be so subtle that we muckrakers miss them ourselves.

Perhaps mixed parentage explains this diversity of offspring. Muckrakers are descended in part from the utopian visionaries and idealistic reformers of the 19th century, high-class types, but also in part from those marvelous dregs of journalism, the editors of political party organs, who were dedicated to a general emptying of bladders upon the other side.

They poured out such slop as that Thomas Jefferson bedded down with a beauteous slave, that Andrew Jackson's wife was a bigamist, that Grover Cleveland had perpetrated bastardy, that John Quincy Adams had installed a \$50 pool table in the White House at public expense.

So it is that muckraking has come to have about it a mixed aroma compounded of idealism and disreputability. And, in truth, our gazing at the

stars is only intermittent, done between raking behind the barn or peeping over the transom.

It is, then, appropriate that the Magna Charta of our profession—the John Peter Zenger case—grew out of partisan exposures, truthful ones, about a Colonial governor of New York, written by a lawyer of the opposition faction and printed in that faction's organ—*The New York Weekly Journal*.

### Truth as defense

Government in the 1730's had a handy law for dealing with the press—a 1606 star-chamber decree that the truth was no defense. And so Zenger, a hapless printer, was duly indicted for seditious libel. That should have been the end of it, but Zenger's defense submitted a novel and ingenious argument: that to be libelous an article had to be false. The jurors agreed.

Muckraking, like depressions and above-the-knee hemlines, is a creature of cycles. The youngsters who today flock to college classes on investigative reporting should understand one thing clearly: Those who pursue muckraking for a lifetime are destined to

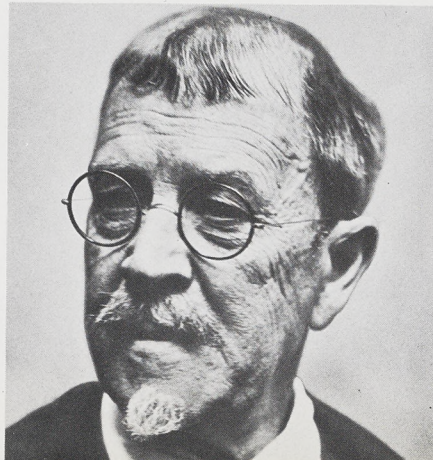
spend part of their span as anachronisms, part as unsung precursors, and only a fraction as the temporary lions of the hour.

And they never can be sure what part of the cycle they're in. Even as we strut about during this season of apparent favor, I suspect that the invisible tide has already receded and that future historians will decree that by 1976 the shadow of obsolescence had again fallen over us.

Muckraking bloomed fabulously in the first decade of this century. With all the impact of fresh discovery, it fell upon the anti-social proclivities of Congress, Wall Street, city government, insurance companies, big oil, banks, the police, the meat packers. Many of its exposés were carried in a new medium, the inexpensive weekly magazine (McClure's, Everybody's, Success, Collier's, The American Magazine, Hampton's) directed at a largely middle-class audience.

But people at length become bored even with calamities and particularly with regeneration. By 1910, muckraking had begun to fall out of fashion. Then, the wartime rallying around the

*Pioneer muckraker Lincoln Steffens found a way through contradictions and denials to get to the 'probable truth.'*



*Expose the rascals, Ida Tarbell said, but retain a belief in the basic decency of the average man freed from oppression.*







*Drew Pearson's exposés made him one of journalism's hated, respected, powerful figures for decades; craft combines growl of a watchdog with the patina of truth.*

flag and the 1920's' illusion of prosperity buried it for almost two decades, as the nation turned toward self-satisfaction.

It did not return in force until the hard times of the 1930's, when journalists, aided by novelists and dramatists, impressed upon the public consciousness the stark plight of factory workers, sharecroppers, miners, migrant workers, small farmers, the unemployed, the homeless.

But the return of war and the post-war yearning for "normalcy" eclipsed muckraking for another two decades until the rediscovery of poverty, the civil rights movement, Vietnam and the re-emergence of Richard Nixon.

### **The lean years**

Not that it ever entirely died out. During the generation of disfavor that follows each renaissance, a few incorrigible and noble publications and individuals—*The Nation*, *The New Republic*, Drew Pearson—keep the smudge pots burning.

That muckraking fades away is not the consequential thing; what popular enthusiasm or artistic form does not? The significant thing is that it returns, and that, as Carey McWilliams has written: "In its periods of sober self-criticism, the nation really does redress many of its wrongs, really does help those who cannot help themselves, and does thereby renew its world image as a state concerned not solely, or even primarily, with self-aggrandizement, but much more importantly with dignity, freedom and self-respect."

What has elevated muckraking above



## **“The newspaperman or woman or...**

broadcaster has changed. No longer can the martini facilitate the translation of corporate thought into printed word or visual image.

“Nothin’ but the facts, Ma’am. And those facts better stand up to a probing and, when woven together, present a story that will be meaningful in today’s competitive struggle for attention—and hold the reader’s interest as well.

“No longer is the newspaper office peopled by friendly souls who will take a handout and slap a headline on it. Bernstein and Woodward brought down the White House, and many a newspaperperson now has at least one eye on the Pulitzer Prize.

“No longer, either, will you find that newswriter a graduate of the publication’s morgue. If he hasn’t been a Nieman Fellow at Harvard, he at least may have a graduate degree or a book to his credit.

“What I’m trying to say, of course, is that year-by-year our professionalism has grown steadily, starting way back with the Industrial Revolution.”

**From “How Corporations Can Cash In On Good Business-Media Relations”... Remarks by  
Walter V. Carty, Senior Vice President,  
Hill and Knowlton, Inc.**

 **Hill and Knowlton, Inc.**  
633 Third Avenue, New York, N.Y. 10017



## MUCKRAKING / CONTINUED

shabby gossip and made it more than a mere striving for individual recognition, a competition for circulation and profits or a venting of political or ideological partisanship are the paradoxical optimism of its spirit, the consistent loftiness of its aims, and the honesty of its methods.

Muckrakers, from Ida Tarbell to Ralph Nader, have typically believed in the decency of the average person once the foot is off his neck; in the proper response of society, if it knows the truth; in the workability, indeed the genius, of the American political and economic system, so long as its malefactors and malfunctions are regularly exposed. Some muckrakers, such as Lincoln Steffens, grow discouraged with reformism, but most stick with the belief that "the cure for the ills of democracy is more democracy," and that evolution, not revolution, is the path for America.

### Unchanging cure

The central aim has always been simple: to free the humble and the helpless from the exploitations of the greedy, the corrupt and the unthinking. Its enemy is always secrecy and unaccountable power. At the turn of the century, this meant corporations primarily; they are still high on the list. But big government, big labor, the military and the organized professions have joined them as favorite suspects.

The proposed cure is always the same: to open the books, to let in the light of public disclosure. Muckraking, because it essentially believes in the American society, believes that the truth will make us free.

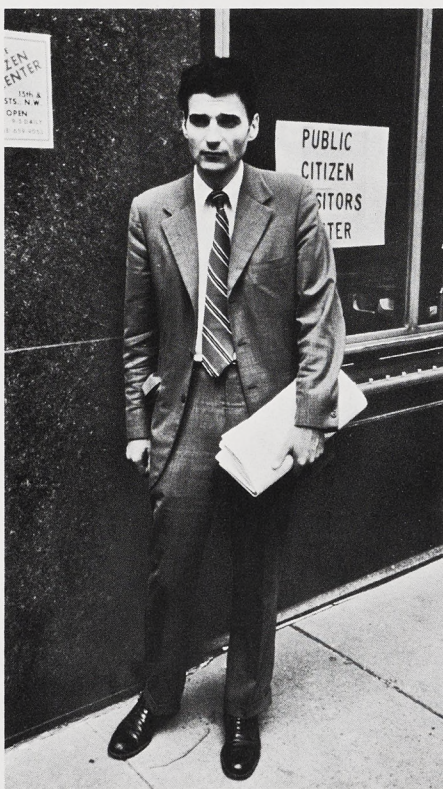
Muckrakers adopted a method consistent with their mission. Lincoln Steffens offered a formula:

"Clear your mind of all pre-possessions, then go to the enemies and the friends of your subject. Take all that they give you of charges, denials and boasting; see the man himself; listen sympathetically to his own story; and, to reduce to consistency the jumble of contradictions thus obtained, follow his career from birth through all its scenes, past all the eyewitnesses and documents to the probable truth."

Historian Jay Martin of the University of California describes the muckraking method as "a passion for truth



*The targets, says Jack Anderson, include corporations, big government, big labor, the military, organized professions; the aim is to let in the light of public scrutiny.*



*Ralph Nader and fellow reformers are forever caught in the cycle of being a hero one day and an outcast the next.*

... based on the material of facts, always more facts, and a commitment to scientific inquiry and sanity in presentation."

The aim and the method of the muckraker are resented by the complacent on the right, who are ever reluctant to wallow in our cesspools, and scorned by the despairing on the left, who either foresee an unavoidable apocalypse or advocate the destruction of the American system.

Is it then to be the blindfold, or the sword, or the pen?

Let us draw comfort from the words of Sen. George Norris, spoken at the grave of the great journalist Paul Y. Anderson, who exposed Teapot Dome and the plunder of our natural resources in the 1920's:

"The pen he wielded for so many years in behalf of humanity, in behalf of justice, was more mighty than the sword of the most illustrious warrior who ever fought upon the field of battle."

*Jack Anderson is a columnist, Parade's Washington bureau chief and TV personality who was awarded the Pulitzer Prize in 1972.* 37



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# Women in Journalism

by GEORGIE ANNE GEYER

**W**e all had our little horror stories about being a woman in journalism in the early days. Mine was coming out of Northwestern's Medill School of Journalism, studying at the University of Vienna on a Fulbright, and then having one of the late managing editors at The Chicago Daily News tell me briskly: "They want to hire you on the city desk. But I have to tell you that we have always had two women on the city desk—and we shall always have no more than two."

My respected colleague and friend, Lois Wille, already was one of those "two women" (one for education, one for dogs and babies) and she had come through the fashion desk (where women belong). When they decided to put her on the city desk several years before me, one of the editors told her, "I hope you're not the type who cries a lot."

## The early years

Poor Lois, poor me—if we hadn't been having so much fun, I suppose we would have found it all humiliating. Lois, later to win a Pulitzer Prize, flew with a Navy stunt team (the paper took out a life insurance policy on her), played pool with Willie Mosconi, brushed the teeth of a hippopotamus at Brookfield Zoo and had breakfast with an enormously fat maharajah who revealed to her that he wore brocade underwear. I . . . drank a lot of champagne on the society circuit, drove a beat-up car in a drag race and masqueraded at a Mafia wedding as a waitress to get a story that began, "The Mafia went to a wedding, and I went along for a ride."

But somehow we both survived and even thrived. Lois reached the heights, 40 winning her Pulitzer in the late '60's for



*Katharine Graham of The Washington Post and Newsweek is one of America's most influential news media executives.*

*Georgie Anne Geyer says that her sex has been a liability under some circumstances but more often an advantage.*



her series on birth control—as controversial in its time as abortion is today. A year after the M.E. told me they could, should and always would have only two "our girls" on the city staff, I became the "Third Woman" in 1960 when he retired, giving me my first lesson of the inimitable relativity of all things. Then, in 1964, I became the only woman working as a major foreign correspondent, wandering the world like a happy gypsy.

Today, when Lois and I look back on those days, we have to smile and even laugh a little, because The Daily News was, and is, indeed, one of the most open and liberal papers in the country regarding the hiring and promotion of women. And when we look around the city room today, I am always a little surprised—and proud—to see that about one-third of the reporters now are women.

## No bitchiness

We are supposed to be bitchy, competitive, fighting with our "sisters" not only over men but over space and recognition. I'm sorry, gentlemen, that isn't the way it is. In my 16 years of wide-ranging experience, I have found virtually all the women in journalism to be as supportive and close-knit a group as I could imagine. And there is more to it. Being in the public eye as we are, I realize that, like it or not, we are and become funny symbols to many women—young, old, in journalism or not.

In my own experience, I recall one day after the Dominican revolution of 1965 when I had driven by myself to the Haitian border to investigate stories of exiles being thrown back into the arms of Papa Doc. I stayed at a little border town and luckily found a hostel with some lovely American nuns.



They were so very kind that it was almost embarrassing, and the only time I noticed even the slightest touch of malice on one of their cloistered tongues was when one mentioned to me, her eyebrows raised suggestively, "Did you know that when Graham Greene came through here from Haiti, when he was researching 'The Comedians,' he stayed with the priests?"

"No," I said. "How would I know Graham Greene had stayed with the priests?"

"Yes, he did," the little nun went on, determinedly. "And they never brought him over to meet us, not once."

I put this out of my mind until I suggested one day going over to the priests' house, and the nuns were so obviously unenthusiastic that I dropped the idea. Then, when I left, and when I was thanking them profusely, one of them said, with just a touch of a wry smile: "Oh, no need to say anything. It was *our* pleasure. You are *our* Graham Greene."

Interchangeable symbols—that's part of it, too.

It seems to me from my reading of history plus talks with a lot of the best women journalists in this and other countries today that we've gone through several stages as women in journalism and that we are entering another one right now.

Up until the women's rights movement in the first two decades of this century, for instance, women tended to exercise their journalistic abilities as they always had—through literature. We were well past the time when a George Sand had to don pants and take a man's name to be respected, but still a Harriet Beecher Stowe found her way of telling about our society to be in the literary field and not in the journalistic field.

### Gains for women

Then, in the '20's, hard on the footsteps of the first feminist explosion, women again emerged in literary fields but with solid steps in journalism. Dorothy Thompson became a famous columnist, and a few gifted women like Anne O'Hare McCormick made it to the top; but they remained very, very few.

My own personal incubator-indicator for the modern age came during World War II—that strange period for women when they reached out by reaching in. It was exhilarating to have women literally take over the city desks because the

men were at war; it wasn't quite so exhilarating to have the jobs taken away from them when the men came home. And, so, naturally, we see it now, there was a period of readjustment followed by a period of anger and, finally, explosion.

The generation of women I knew who emerged from this period were generally excellent journalists but, frankly, many of them were not very agreeable human beings. I'm not going to name names (God forbid that anybody should



*Fluff assignments for women? Forget that concept today—or ask any world leader or celebrity ever skewered so deftly by Italian journalist Oriana Fallaci.*

call me "catty"), but one well-known columnist could barely be civil to me when friends insisted I talk to her before going to the Dominican Republic. That was OK—she wasn't civil to anybody, so it would have been an insult to be nicely treated.

For the fact was that, along with their professionalism, too many women reporters were trying too hard to be men—a quest questionably designed to bring on inner serenity. I don't fully blame them, mind you. They were responding to the demands of a very hard time. But the fact was that they hated women and hated being women. They were always (Good God!) parachuting here and walking around in Marine's clothing there, when that was precisely the best way to get yourself shot.

Yet I do not want to sound too critical of that generation just ahead of me because, though frankly I didn't care much for them as human beings, they

did in many senses pave the way for the rest of us. We enjoy the benefits.

And what about us today? I think my generation of women reporters is playing a role virtually never seen in the journalism of any country in the world before. I think my generation and those younger than we are: (1) not trying to be men but trying to be women and to bring to journalism a truly new dimension that I personally call a "female ethic"; (2) not obsessed with the feeling that other women are competitors

but that, indeed, women are colleagues and friends you help; (3) the first generation that is able to stand as an example of what women can do if they are represented in sufficient numbers to see whether they actually make any difference in society, and (4) blessed with certain definite advantages and disadvantages.

This does not mean, of course, that women have not had or are not having problems that are quite different from men's, but I do really think that today there is a balance.

Whenever people ask me the disadvantages of women, for instance, I tell them, first, that they are *not* the problem of toilets in Vietnam. In fact, I will testify if subpoenaed by NOW or any other constituted organization that I never ever had trouble with toilets in Vietnam or anywhere. Rather, the prob-



## WOMEN / CONTINUED

lem still is that male officials you have to interview don't take you seriously. I started out in Latin America, and when a president or a general or even some American officials had time, they wanted to take you out for lunch, cocktails, dinner, dancing, etc., etc., etc., breakfast, morning tea. . . .

But when all hell was breaking loose and you needed to talk to the man seriously, he preferred to talk to a male correspondent. You . . . were fluff for free hours.

This, I must say, has changed enormously in the 16 years I have been working, as any man who has been interviewed by Oriana Fallaci certainly knows.

But the biggest problem remains a personal one. Men—and I am talking mostly about the foreign field—can get women to wait for them; it's a hallowed custom, walking the widow's walk and waiting by the fire and all that. Women cannot get men to wait for them while they go off to cover the wars. I know. I tried. The wars won.

### A real asset

But there are also advantages. I would be less than honest if I did not say it was a distinct advantage in Latin America and Vietnam and Russia and the Middle East to be almost always the only woman correspondent. People remembered you; it was as simple as that. It was like sending a mongoose to cover a convention of ibis. How could they miss you? And it was always slightly smirky to hear people wonder over how you possibly could handle such a job!

Other advantages. Men confide in you; you're mother, sister, wife, lover, and so you learn things that men don't. In countries where women are hidden, you can get to them, men can't. You're a double whammy, reaching out to both sexes in ways that men can't.

In the beginning, I took it as a relevant thing when people said to me, critically, "But when you interview world leaders, they will talk differently to you than to a man." Oh, yes, in the early years, I even worried about that! Then, suddenly, with my own inner emotional advancement and with my outer professional advancement and with the advent of the feminist movement, I began to realize this was not something to apologize for or worry about, but something

to be thankful for.

It was good, I realized one day—it was good, by God—that men in positions of power talked "differently" to me, because that meant that women were, indeed, getting and giving a new dimension to our understanding of the world.

And, even on very prosaic levels, I could see it. Castro talked to me about economics, but he also revealed that he had pushed to have 28 flavors of ice cream made in Cuba in order to beat Howard Johnson's—because the Cuban people loved Howard Johnson's ice cream before the revolution. Sadat talked to me of disengagement agreements, but he also told me what he really wanted to be remembered for and how, as a village man, he was insanely lonely and isolated in the city. The Guatemalan guerillas talked to me, I am convinced,



*Dorothy Thompson achieved fame as a top columnist of the '20's when women who made it to the top were very few.*

when I went to their mountain redoubt with them for a week because, whereas they wouldn't talk to an American man because the men were the imperialist aggressors, we American women were not. Besides, what is more enchanting than the women of the conquerors?

But none of these things are obvious; they are subtle and tentative, and they are also everywhere. I do believe that women in journalism are beginning to play an important new role—that they are inserting a "female ethic" into our journalism. I also believe that women are forced, at least at present, to have double ethics and morality. Men have ethics, period. Women have ethics and morality. Who has ever told a male correspondent he could get the story if he. . . . ?

And I do think that women today in this profession are far more free to be

journalists and women. As for myself, when I started, I set two rules for myself, and I never broke them: (1) I would never let anything or anyone outside myself change me in any way I would not change myself, and (2) I would never use my sex in any way, never. And I have kept both rules to an almost ridiculously impeccable degree.

But there is one area of ethics which I think women journalists should watch very carefully. I went to Philadelphia last fall to do a column on the NOW (National Organization for Women) convention, and I was stunned and disgusted to find women reporters for The New York Times and The Los Angeles Times wearing NOW sweatshirts and rooting for their favorites on the floor. Is this, I had to ask myself, what all the fighting was about? To become as co-opted by our positions and as unobjective as the worst of the male reporters in the past? If all we're going to be is the same, then I see no real reason for us to be there.

### What it means to me

Because I know, you see, what journalism at best can mean. And forgive me if I give you my favorite personal story.

In 1965, when I was covering the Dominican revolution, I heard that the Trujilloites, whom the U.S. was protecting, were executing scores of the democratic revolutionaries out by a bridge at Villa Mella, where the late dictator Rafael Leonidas Trujillo himself used to massacre his enemies. With another journalist, I went there, and we found bones burning, new graves and bodies in the river. Our stories went out that night, and the next day a UN force investigated the whole thing and ended it.

Five years later, I returned to Santo Domingo for the 1970 elections, and a cabdriver picked me up at the airport. As we drove into town along the sparkling blue sea, he suddenly turned and looked at me with a strange, almost luminous smile. "Aren't you the Miss-journalist who went out to Villa Mella?" he asked.

"My God," I exclaimed, "how could you remember that?"

"Oh, Senorita," he said, with passion, "we'll never forget that. You stopped the killing."

*Georgie Anne Geyer is a foreign correspondent and columnist for The Los Angeles Times Syndicate.*



### ... AND MRS. ZENGER, TOO

■ Women in America have been struggling since Colonial times to gain full acceptance and equality as journalists.

Just as the absence of men in the city rooms during World War II spurred the careers of modern female journalists, the death of spouses catapulted several Colonial women to positions as editors and publishers. Anne Franklin, wife of Ben's older brother, James, took over *The Newport Gazette* when her husband died. John Peter Zenger's wife, Catharine, put out his *New York Journal* while he was in jail on a libel charge and continued the work after he died.

In the early 1800's, 61-year-old widow Anne Royall started a weekly paper in Washington, D.C., and wrote gossip and political commentary until she was 85. One hundred years later, Eleanor (Cissy) Patterson continued the

tradition as the powerful editor and publisher of *The Washington Times-Herald*, which later merged with *The Washington Post*.

The 19th century also spawned one of America's first female columnists, Sara Willis Parton, a penniless widow who decided to support herself and a daughter by writing under the name "Fannie Fern." In 1855 she began a weekly column for *The New York Ledger* which earned her \$100 a column.

As for advice columns, at the turn of the century Dorothy Dix of *The New Orleans Times-Picayune* dreamed up the format which twin sisters Ann Landers and Abigail ("Dear Abby") Van Buren and others are capitalizing on today.

Female war correspondents such as World War II's Marguerite Higgins owe their beginnings to Margaret Ful-

ler, who wrote for *The New York Tribune*. Starting out as the first woman literary critic for an American daily, she later covered—and reportedly helped support—Garibaldi's revolution in Italy in 1849.

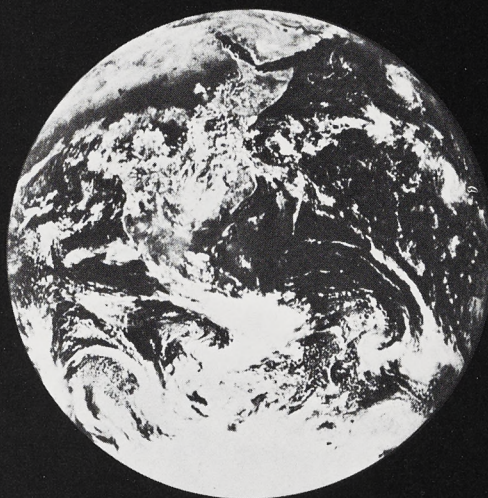
Personal-involvement journalism blossomed with Nellie Bly, the pen name for Elizabeth Cochrane Seaman of Joseph Pulitzer's *New York World*. She feigned madness to expose the injustices in insane asylums, took jobs in sweatshops to uncover abuses, and junketed around the world in 72 days in 1889 to shatter the fictional 80-day record of Jules Verne's character, Phileas Fogg.

The first woman to have a regular "beat" was Maria (Middy) Morgan, who spent 23 years on *The New York Tribune* as a livestock reporter at the end of the 19th century. Miss Morgan was said to have the frame of an Amazon and the face of a baby, and was regarded as the best judge of cattle in the East. ■

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In 1928, when Ruth Snyder was executed at Sing Sing prison, Tom Howard of The Chicago Tribune strapped a miniature camera to his ankle and made a "sneak" photograph that stunned the nation. Another moment of death was recorded by Robert Capa, during the Spanish Civil War in 1936, when a Loyalist soldier was shot through the head.

A year later, as the German dirigible Hindenburg approached its mooring in Lakehurst, N.J., photographers gathered to snap pictures of its arrival. Instead, they captured it bursting into flames.

When Japanese planes bombed the Shanghai railroad station in 1937, H. S. Wong stirred the world with his shot of a baby crying amid the wreckage. Whether or not the child had been "borrowed" for the picture, as the Japanese claimed, the international repercussions from that one recorded moment were momentous.

The fall of France was etched indelibly in the face of the weeping Frenchman. It is both the irony and the essence of photojournalism that such an event could be communicated so well without a single soldier or military object in the picture.

Without editorial comment, these photographs once had the impact upon newspaper readers that film has on TV viewers today. Now the same pictures are like great art, able to wrench the deep feelings of any generation.



Tom Howard

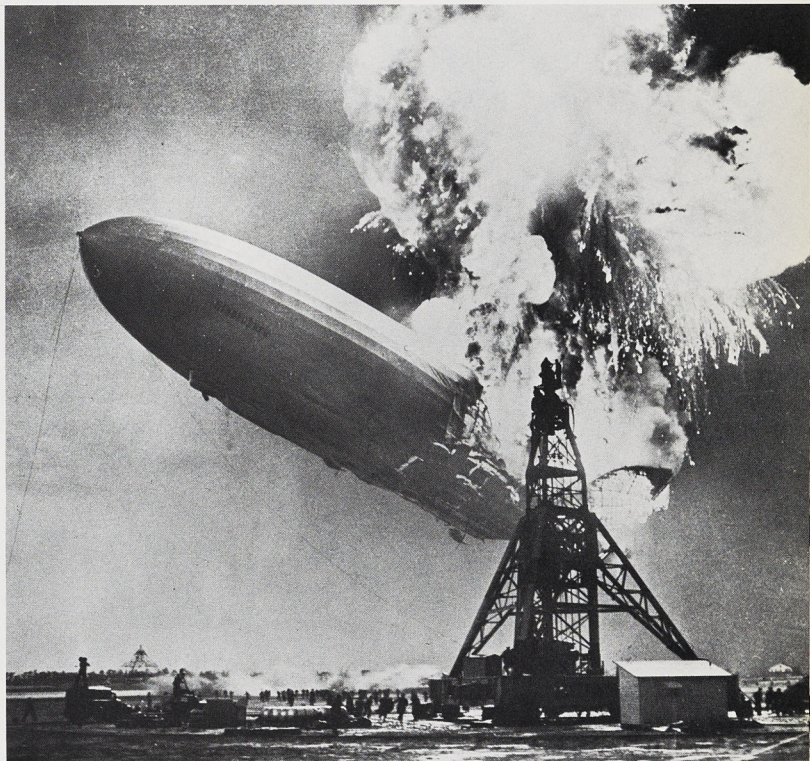


H. S. Wong





Robert Capa



Sam Shere



Jean Naimé





Joe Rosenthal

## PHOTOS / CONTINUED

Joe Rosenthal of the Associated Press landed with the Marines on Iwo Jima, in the Pacific during World War II, and raised the morale of the United States with a single photograph that is now a classic. After recording the battle for the island, he climbed to the top of Mount Suribachi and clicked his camera as the flag was being raised. "One tiny part of a second off and you lose it," he explained.

A similar tableau effect, with opposite emotional content, was created by a student at Kent State University. The photograph captured a girl screaming as a student lay dead on the campus, after National Guardsmen had fired into a crowd of demonstrators.

That picture seemed to summarize the nation's internal agony over the fighting in Southeast Asia. Meanwhile, the Vietnam agony itself was captured in 1972 through the lens of Nick Ut, who photographed a naked child fleeing from a napalm bomb attack. Both screams, those of the American girl and the Vietnamese girl, are vivid reminders of the deep suffering caused by the ordeal of the Southeast Asian conflict.

And what words are needed to accompany man's first photojournalism  
48 from the moon?

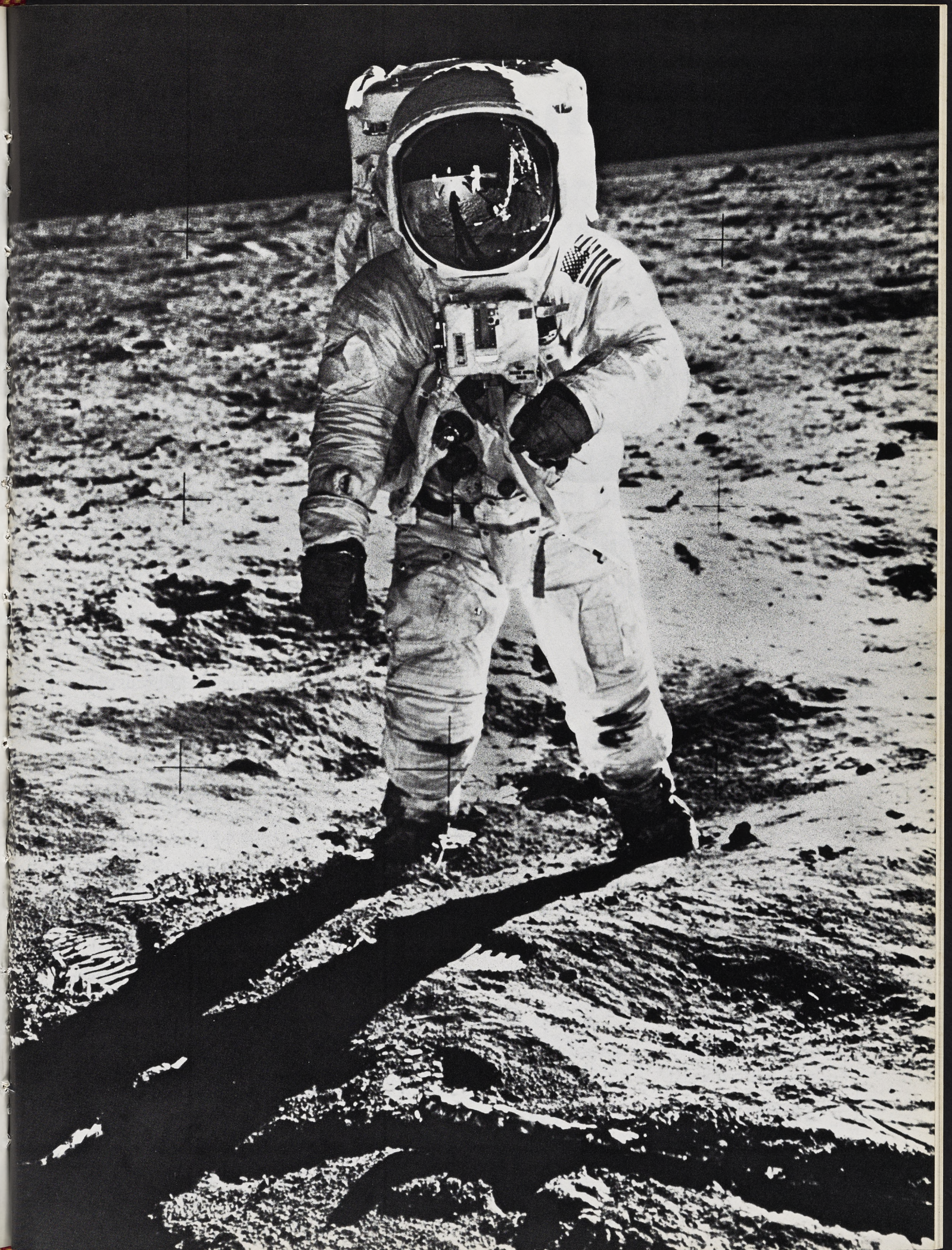


John Filo



Nguyen Cong Ut







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- A Midwest utility will pay the city of Chicago \$700,000 a year for its garbage, part of which will be burned to provide enough power to light 45,000 homes.
- Wisconsin, a leading paper-producing state, gets one-fifth of its yearly paper production (about 780,000 tons) from recycled waste paper.

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# The Trenchcoat Brigade

by WALTER LOGAN

**M**an's desire to exchange news began back in the Stone Age when friendly tribesmen stopped to gossip before bartering their wares. The early Colonials in America weren't much better off. They got their foreign news from tipsters, letters from friends in England, writers, travelers and visiting dignitaries. Month-old newspapers brought by ship from London were displayed on tavern walls.

The first written news apparently dates back to early China when the first wall posters appeared announcing various activities of the royal court and denouncing various forms of revisionism and the running dogs of what today has become capitalists and the "Chiang Kai-shek clique."

It was Julius Caesar, author of the famous line "All Gaul is divided into three parts," who is credited with printing the first daily newspapers. He was also the first crusading journalist, taking on that role shortly after he became Consul in 60 B.C. He had published *Acta Diurna*, or *The Daily Acts*, to try to change the crooked politics of the time and to see that the Senate carried out no secret acts which would interfere with his own plans. These daily notices were printed on a whitened wooden board called *album* (white) which people would line up to read at the Forum.

## Thanks to Morse

There were all sorts of inventions over the years, including printing presses, and the newspaper business thrived. But modern foreign correspondence as we know it today dates back to May 24, 1844, when Samuel Morse tapped out his famous signal, "What hath God wrought?" on a telegraph line extending from the Supreme Court in Washington 52 to a listener in Baltimore. That invention



*Richard Harding Davis's dashing style typified the war correspondent to many.*

came along in time for extended coverage of the Mexican War and the American Civil War.

Cyrus Field's first transatlantic cable opened a new era in foreign correspondence when President Buchanan on Sept. 1, 1858, sent a message of greetings to Queen Victoria. This was fine for dispatches between England and America, but it was Guglielmo Marconi who opened the entire world to foreign correspondents with the first transatlantic broadcast. It wasn't much of a broadcast

as we think of them today. A man standing on the beach in Newfoundland was flying a kite holding aloft an aerial. And then success. All the way from Cornwall, England, came a steady dit dit dit—the letter S—and soon afterward the world became the trenchcoaters' oyster.

One of the first correspondents of note was Jared Ingersoll, a New Haven lawyer and inveterate correspondent who was a business representative in London for what was to become the state of Connecticut. On a wintry day in 1765 he was sitting in the House of Commons listening to the voice of Charles Townsend, droning on and on in a speech for the government of Prime Minister George Grenville discussing the imposition of a Stamp Tax on the American Colonies.

## Disagreement in Commons

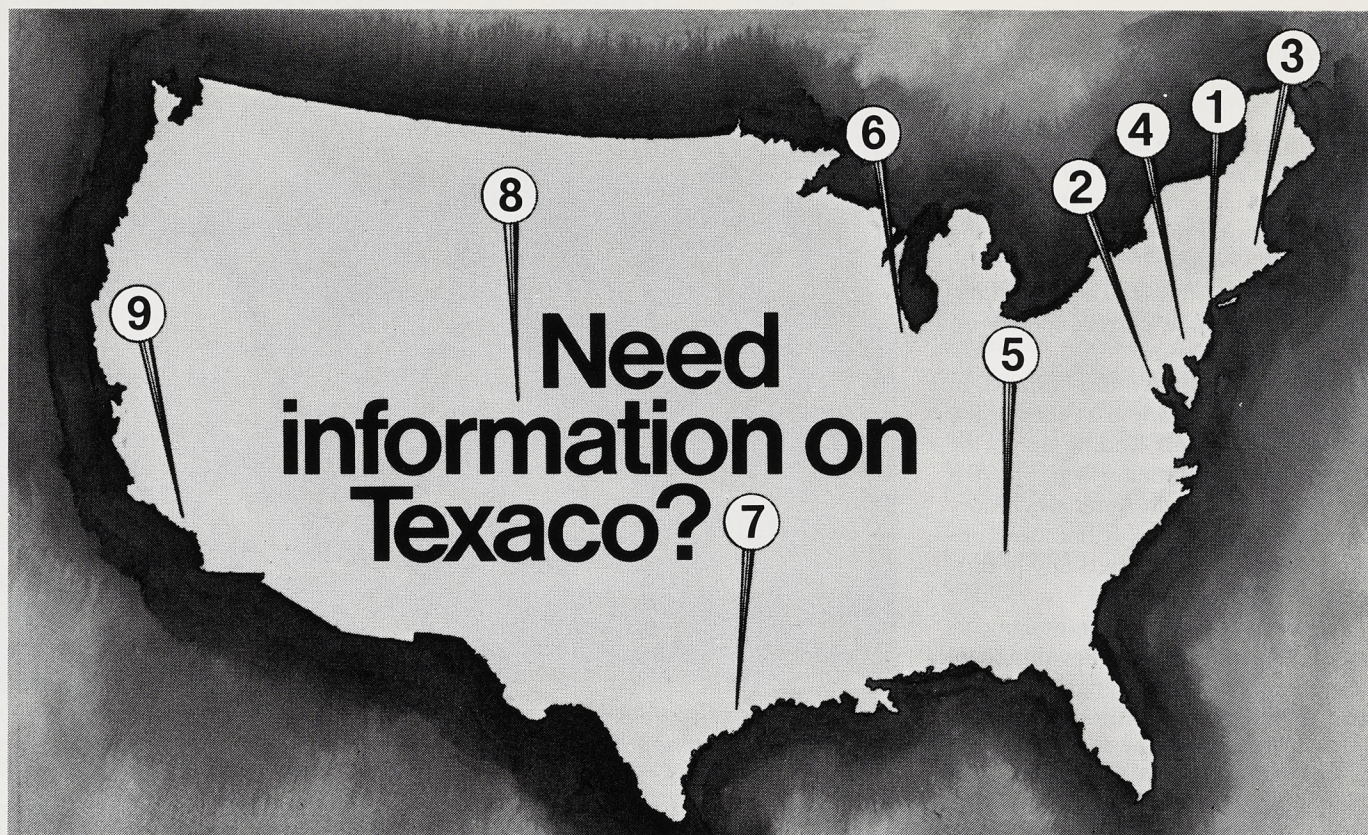
The Americans are "children planted by our care, nourished by our indulgence . . . protected by our arms . . . and should contribute their mite," Townsend said. Then Isaac Barré, a Whig of the Pitt school, rose with a roar of protest.

"They planted by your care?" asked Barré. "No! Your oppressions planted them in America. . . . They nurtured by your indulgence? They grew by neglect of them. As soon as you began to care about 'em, that care was exercised by sending persons to rule over 'em . . . Whose behaviour on many occasions has caused the blood of these Sons of Liberty to recoil with them."

Ingersoll reported to Gov. Thomas Fitch and *The New London Gazette*. His story was written on Feb. 6, 1765, but did not appear in *The Gazette* until May 10. It was reprinted in *The Newport, R.I., Mercury* on May 27. The phrase "Sons of Liberty" became a watchword, a rallying cry for the proud name of a radical

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## TRENCHCOAT BRIGADE CONTINUED

organization of patriots whose agitation was the forerunner of American independence.

Poor Ingersoll! He himself was to run afoul of the Sons of Liberty. He had the bad taste to accept the post of British stamp distributor for Connecticut on the advice of Benjamin Franklin but was forced to resign in disgrace by an indignant crowd of fellow citizens spurred on by the Sons of Liberty.

There had been correspondents in London reporting various actions of the House of Commons leading up to the start of the Revolutionary War. The first war correspondent in American history was Isaiah Thomas, who became publisher of *The Massachusetts Spy* in Boston in 1770 at the age of 21.

There was little change in foreign corresponding during the Revolutionary War although such distinguished persons as Benjamin Franklin mailed occasional dispatches from Paris and London to newspapers in America. And so in November, 1811, with war clouds again gathering, Americans depended on reports from incoming ships of events abroad and on the high seas where the British Royal Navy had begun a cam-



*Mathew Brady (c) introduced photography to war reporting when he moved through the North's lines during the Civil War with a wagon carrying processing equipment.*

paign of harassment against U.S. merchantmen in hopes of starting a campaign that would win back the Colonies.

One of the centers for news in those days was the Reading Room on the sec-

ond floor of the seven-story Exchange Coffee House in Boston, then the tallest building in the country. Merchants and citizens asked questions of one another and of travelers who had just arrived by

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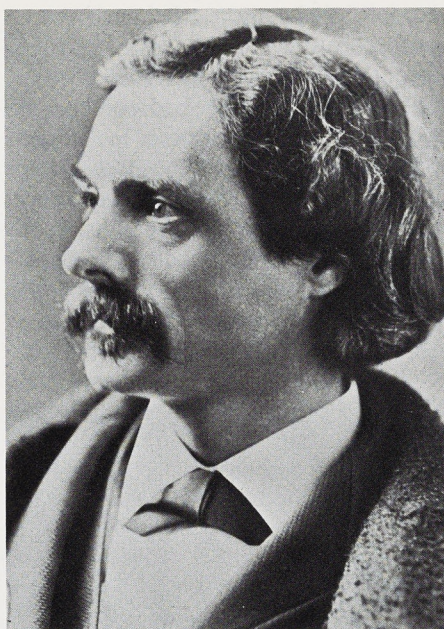
schooner and stagecoach. They studied the dog-eared European newspapers. But they found no fresh news.

In Washington a young, ill-knit Congress was convened in the half-finished Capitol demanding war to avenge repeated indignities at the hands of Great Britain and France. President Madison received an ultimatum from Henry Clay and his "War Hawk" followers—war must be declared or he would not be renominated.

### Mystery ship

It was in these circumstances of uncertainty that the first systematic news gathering was started. There was talk of a mysterious boat trying to negotiate the Boston harbor in a squall and wonder whether the British might be planning an attack or whether the ship might be bringing word of more warlike acts against Yankee shipping and commerce.

The hero of the night was Samuel Topliff Jr., who had learned that the news from incoming ships was magnified with each retelling and decided the best way to make sure the information was reasonably accurate was to obtain it promptly and record it before constant



*The Civil War also boosted the career of reporter Whitelaw Reid, who later became a New York editor and diplomat.*

repetition destroyed its value.

So on that dark and stormy night in November, 1811, young Topliff made his way through the treacherous harbor to get the news at firsthand. Soon he was

back at his desk in the Reading Room and while those nearest crowded around to read over his shoulder he entered in the News Book the story of what he had learned.

The arriving vessel was the brig *Latona*. She had a stormy 68-day voyage from Archangel. A few days before arriving in Boston she was overhauled by an English sloop-of-war. A cocky British officer searched the ship for "deserters from His Majesty's Navy." But he also reported that six British line-of-battle ships and 20 frigates already had arrived off Halifax, and that 20 more were expected. England was bringing her naval forces in North America up to wartime strength.

### 10 newspapers

The War of 1812 followed and the United States more or less lucked out and retained its independence. By 1828 New York supplanted Boston both in news gathering and in commerce. There were nine dailies in New York then when a 10th made its appearance—The Journal of Commerce owned by merchant-philanthropist Arthur Tappan and

*CONTINUED*

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## TRENCHCOAT BRIGADE / CONTINUED

managed by Davis Hale.

Foreign news was still arriving by ship and there was tremendous competition among the 10 newspapers to get it first. Soon the papers were going as far as 100 miles off Sandy Hook, N.J., to try to pick up the dispatches and race them back to New York by fast sloops. The Journal was purchased by Hale and his friend Gerard Hallock, and it was they who published the first "extra."

### Emphasis on speed

They ran off the important news on their old hand presses and broke precedent by publishing their biggest news on page one. They also introduced credit lines proclaiming "25 DAYS LATER FROM EUROPE" to stress the speed.

Hale and Hallock jogged the pace of progress once more in 1833 by starting a regular express from Washington with 24 horses racing day and night over a distance of 227 miles.

These efforts to speed the flow of news took on new meaning when war broke out with Mexico in 1846.

Coverage of the war brought new

complications, most of them because of communications. Most dispatches from the war filtered into New Orleans, but by the time they had reached the big Eastern cities the news had lost its flavor. The news of the battle of Vera Cruz and the battle of Buena Vista, March 7 and 9, did not reach Boston until March 31. Its publication on April 1 led many to think it was an April Fool's joke. The lead in reporting the Mexican War was taken by George Wilkins Kendall, founder of The Picayune of New Orleans. His series of letters to his paper were regarded as so important they were forwarded to Washington.

Although the telegraph was in use, it was in its infancy and only a few Eastern cities were connected. The line from Baltimore to New York City terminated on the New Jersey side of the Hudson River because no one knew how to string a wire across such a broad expanse of water and newsmen in New York had to cross the river to pick up the dispatches.

The Civil War brought with it for the first time the full and effective use of the telegraph. It introduced photog-

raphy in the person of Mathew B. Brady, who moved through the northern war zones with a two-horse wagon called a "what-is-it-wagon" by the soldiers. It also brought military censorship. An early account of the first major confrontation, the Battle of Bull Run, gave all indications of a Union victory and this news was spread throughout the Northeast. But when the tide of battle turned and the Confederates scored a great victory, a Union general shut down the telegraph and it was days before news of the defeat reached the North.

### AP's special agents

The coverage was freewheeling but quite often anonymous. The army of Associated Press correspondents in the field were known only as agents and never by name. To a large extent this was true of newspaper correspondents. The New York Herald had 40 war correspondents known as "specials" in the field, and of them only the name Henry Villard became a household word. But there were a few others, including a young reporter from The Cincinnati Gazette, Whitelaw Reid, who was to take

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over The Tribune in future years.

One of the great beats of the Civil War was registered by George Washburn Smalley for The New York Tribune. He had witnessed the great and bloody battle of Antietam when Lee halted a Union advance in a battle in which each side suffered 13,000 casualties. His account was held up by the War Department, so Smalley hopped a train to New York and delivered his report in person. The Tribune issued an extra at breakfast time to exploit what it called the greatest battle since Waterloo.

### Newsman and spy

The war even brought publishers into the field. A young unknown like Reid would find himself in the distinguished company of no less a correspondent than Henry Jarvis Raymond, editor of The New York Times. Charles Anderson Dana, editor of The Tribune and later of The Sun, saw as much of the war as any correspondent, but from a unique vantage point. He was assigned by Secretary of War Edwin M. Stanton to spy on Gen. Ulysses Grant by filing daily reports on what Grant was up to.

The end of the Civil War brought what has been called The Golden Age of Journalism in the United States. By then Cyrus Field had succeeded in laying the Atlantic cable and Europe was open to widespread coverage by American correspondents. And there was much to cover—the Boer War, the Franco-Prussian War, events in Rome when the Pope was formally granted possession of the Vatican, the deaths of Crown Prince Rudolf of Austria and Baroness Maria Vetsera in his hunting lodge at Mayerling.

The story of the Golden Age would not be complete without the saga of Stanley and Livingstone. James Gordon Bennett Jr. was an arrogant scapegrace who succeeded his father as ruler of The New York Herald and did so by spending much of his time in Europe. He had gone to bed at the elegant Grande Hotel in Paris when there was a knock on the door and Henry Morton Stanley appeared. He was volunteering, he said, to search for David Livingstone, a Scottish missionary who had not been heard of since 1866 when he disappeared while on a pioneering expedition in Africa for the Royal Geographic Society. His disappearance was one of the great mysteries of the world.

"Well, I will tell you what you will do," Bennett said. "Draw a thousand pounds now and when you have gone through with it, draw another thousand. And when that is spent, draw another thousand. And when you have finished that, draw another thousand, and so on. But find Livingstone."

Stanley, 28 and five feet five, left the night of Oct. 17, 1869, and after a long and roundabout journey reached Zanzibar, where he heard rumors that Living-



*Publisher William Randolph Hearst's zeal for the Spanish-American War led him to join the fray at Guantanamo Bay.*

stone was lost, that he was dead, that he was alive and married to an African princess. He was delayed three months by a tribal war but found himself on Nov. 10, 1871, at an Arab settlement called Ujiji on Lake Tanganyika. Behind him was a trail of dispatches that had the world quivering with excitement.

"We have at last entered the town," he wrote. "There are hundreds of people around me—I might say thousands without exaggeration, it seems to me. It is a grand triumphal procession. As we move, they move. All eyes are drawn towards us. The expedition at last comes to a halt. The journey is ended for a time; but I alone have a few more steps to take.

"There is a group of the most respectable Arabs, and as I come nearer I see the white face of an old man among them. He has a cap with a gold band around it, his dress is a short jacket of red blanket cloth and its pants—well, I didn't observe. I am shaking hands with him. We raise our hats and say:

"Dr. Livingstone, I presume?"

"And he says, 'Yes.'"

"Finis coronat opus" (the end crowns the work).

The best of the correspondents of that era was Januarius Aloysius Mac Gaham, an Irish farm boy from Ohio. He began with the Franco-Prussian War, caught up with a Cossack expedition sent by the Russians to conquer Turkestan, set out to find the fabled Northwest Passage, reported Turkish atrocities in Bulgaria and became a Bulgarian hero who was regarded as the country's liberator, and finally died in Constantinople at 34.

The Golden Era more or less came to an end with the outbreak of the Spanish-American War in 1898. Cuba had struggled for years to free itself from Spanish rule but the events went little noticed until the titanic circulation battle in New York between William Randolph Hearst's Journal and Joseph Pulitzer's World.

### 40 editions in a day

To those who lived in New York, the war seemed to be their joint invention, with Hearst getting most of the credit. Their jingoism pushed the circulation of their papers past the million mark and sent the people into an emotional response that pushed a reluctant President McKinley into war. Hearst had sent in Richard Harding Davis to cover the Cuban revolution and Pulitzer sent in Stephen Crane, author of "The Red Badge of Courage." At the height of the activities, The Journal printed as many as 40 editions in a single day. The catalyst had been the sinking of the Battleship Maine, in Havana harbor on a goodwill visit, and the slogan "Remember the Maine!" became the nation's battle cry.

Never had a war been covered in such fashion. The AP hired a flotilla of dispatch boats to carry news to cable heads in Jamaica and Haiti. Hearst chartered a tramp steamer with a printing press and small composing room in its hold, big enough to print an edition of The Journal, and set sail for Cuba himself with a crew of reporters and photographers.

At the battle of Guantanamo Bay, Hearst himself headed a foray in a steam launch in which he landed on the beach and captured 26 frightened Spanish sailors, stranded there, and delivered them as prisoners of war.

Marconi had invented radio telegraph in 1895 when he was able to send sig-

CONTINUED 57



## TRENCHCOAT BRIGADE / CONTINUED

nals a mile. Its first real use came in July, 1898, when wireless was used in reporting the Kingstown Regatta for The Dublin Daily Express. Then in 1901 Marconi proved that signals could be sent across the Atlantic and a new chapter opened.

One of the first uses came in the Russo-Japanese War when The Times of London and The New York Times hired the 1200-ton Hamun to cover the war by radio. It didn't work too well—the wireless transmission interfered with that of the Japanese and Russian battle fleets and the correspondents were ordered out of wireless range on penalty of being arrested as spies. This same war brought the first use of the modern military censor, a practice inaugurated by the Japanese who also put foreign correspondents under close surveillance.

The United Press was not to enter the scene in force until the outbreak of World War I in 1914. It had grown steadily since it was born in the summer of 1907 as a company selling daily news reports for profit to 369 newspapers. But the news coverage was nothing that caused any tremors of fear at meetings of the board of directors of the Associated Press.

Inklings of things to come surfaced early in 1914 when Bill Shepherd, the UP correspondent in Mexico City, scored a beat of many hours on the landing of American troops at Vera Cruz in response to an international crisis touched off by the arrest of a handful of Marines in Tampico a few months earlier. Shepherd was to go on to become a notable correspondent in World War I.

The AP at start of the war depended mostly on its European coverage from the three major news cartels then in operation—the British Reuters, the French Havas and the German Wolff agencies.

With no access to these reports the UP set up its own chain of correspondents, a move the AP was to make later when news from the cartels was slow or slanted.

The war that was to end all wars brought an end to another golden era, that of the war correspondent. And there was a bright array of talent including Richard Harding Davis, who sailed in 1914 in a \$1000-a-day suite on the Lusitania (whose sinking a year later was to help bring America into the war). There was Irvin S. Cobb for The Saturday Evening Post, Harry Hansen of The Chicago Daily News, Roger Lewis of the AP, Heywood Broun, Westbrook Pegler.

Shepherd is best remembered for his account of the first Zeppelin raid on London on Sept. 8, 1915. Censors had ruled that not one word of the raid could be sent. Shepherd thought for some time and then sent a dispatch with such phrases as "now that the war had reached their home area" with no mention of the word Zeppelin. It was easily translated in New York into a major news story.

### Shipboard scoop

Another great correspondent of the era was Floyd Gibbons, who was handed his first scoop—he was aboard the Cunard Line Laconia when it was torpedoed.

World War I left a world full of uncertainties and impending violence and aggression. The war brought with it the collapse of the rule of the Tsars in Russia and the formation of the Union of Soviet Socialist Republics. Benito Mussolini invaded Abyssinia and the Japanese armies moved further into China as the Chinese Communist party began its rise. A dhoti-clad Indian named Mohandas K. Gandhi began the first faint rumblings

of the independence movement in India, and the Spanish Civil War broke out as a curtain raiser for World War II. American correspondents covered these events and wrote new pages in journalistic history.

World War II, the first truly global war, brought news to the American people with more speed than any other event in history. It also brought a new kind of personal journalism, one which showed the war in the terms of G.I. Joe in the warm and memorable dispatches of Ernie Pyle and the cartoons of Bill Mauldin who made Willie and Joe the epitomes of the long-suffering, foot-slogging infantrymen.

### TV war

The Korean war coverage followed the familiar pattern. Then came the Vietnam conflict which ushered in an electronic era of journalism. Dispatches and photographs were flashed around the world by satellite relays. Those same satellites permitted television coverage of events seen on American screens the day they actually occurred in Vietnam. Some experts have said 80 percent of the American public depended on TV for their coverage of the war.

This no doubt contributed to the growing anti-war feeling in the U.S. But in a war that took the lives of 46 correspondents, credit for bringing home the full horror of Vietnam must go largely to Seymour M. Hersh, who was awarded a Pulitzer Prize in 1970 for his exposé of the My Lai massacre in the Dispatch News Service. Credit also must go to Robert Haberle for his color photographs of that event.

And what of today? There is a correspondent or a "stringer" in almost every part of the globe. There are worldwide networks of computer-based communication systems linked by satellite and making instantaneous communications with any part of the world a reality. Events in the African jungle reach American newspapers, radio and television within minutes—news service bulletins from remote areas hit the wires within seconds of each other. World coverage by American correspondents is at the highest peak in history.

---

Walter Logan is foreign editor of United Press International and former war correspondent in the China-Burma-India Theater and North Africa in World War II.

Ernie Pyle (2nd from l) shares cigarettes with some of the WWII infantrymen he immortalized as "G.I. Joe." The intrepid Pyle was killed by machine gun fire on Ie Shima.



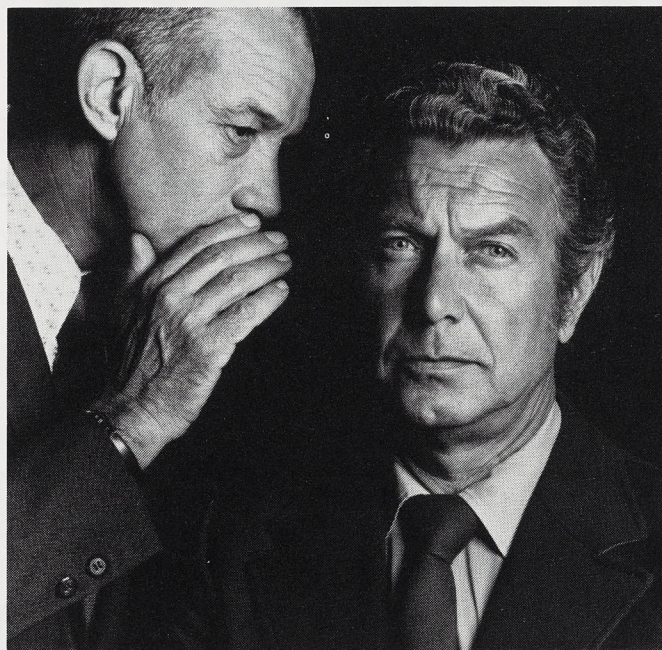


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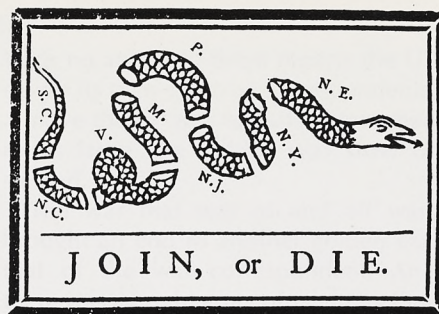
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The "Severed Snake," attributed to Ben Franklin, was a Revolutionary symbol.

# Drawing the Line

## THE EDITORIAL CARTOONIST

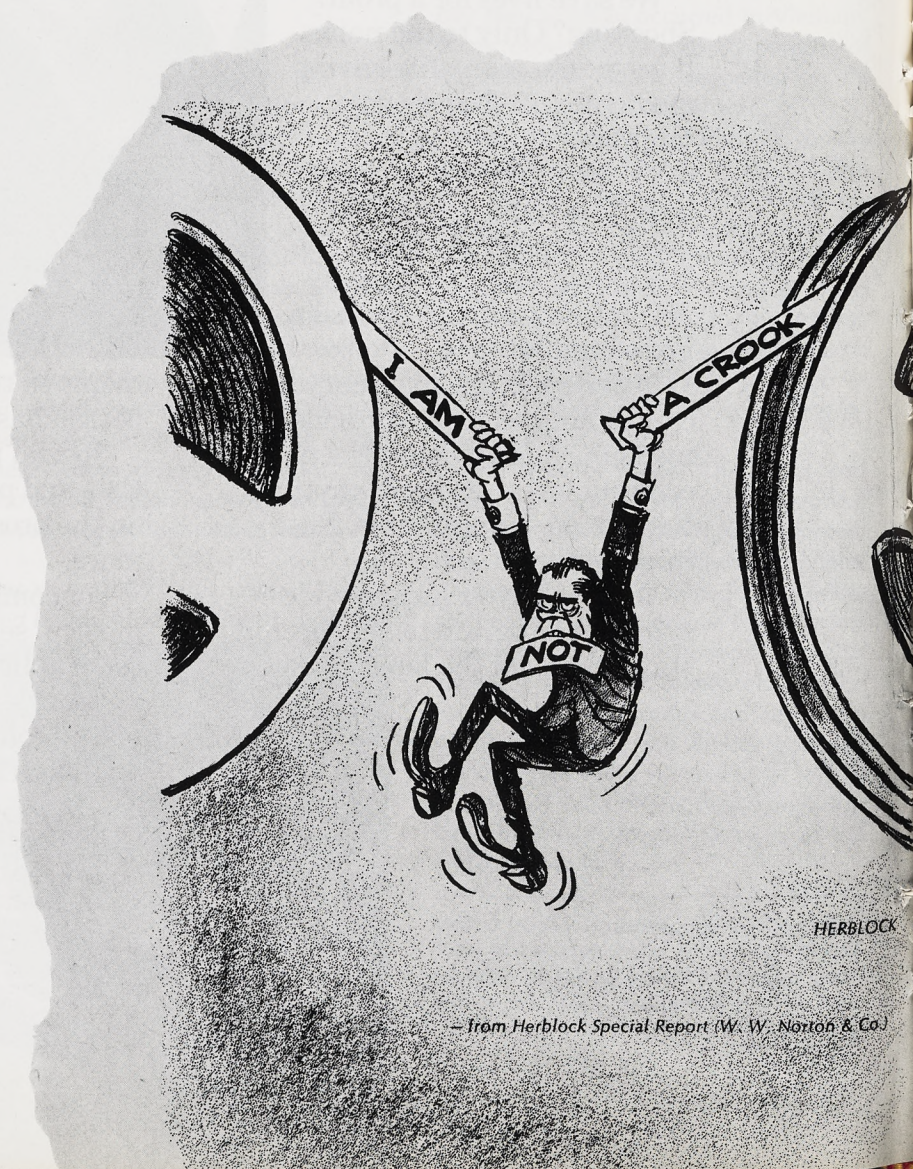
by THOMAS A. ENGELHARDT

**A**ny parent who has caught a child red-handed with a crayon in front of a newly decorated wall could reflect—after a cooling-off period—on man's need to express himself visually. When the child grows up and starts drawing funny pictures for magazines and newspapers, he is continuing to express himself and is called a cartoonist. And if the funny pictures comment on society or politics, then he is considered an editorial cartoonist.

As the American colonies began stirring with political unrest in the middle of the 18th century, editorial cartooning was at the stage of the child just contemplating the blank wall. However, a publisher in Philadelphia, one Benjamin Franklin, printed what is generally considered to be the first editorial cartoon to appear in an American newspaper, the famous "Severed Snake." It was printed May 9, 1754, and was designed to rally the Colonies into a common defense during the French and Indian Wars.

Americans were too busy forging a new country from a raw frontier to be concerned with the more genteel aspects of civilization. Consequently, early political cartoons were rather crude woodcuts or engravings, frequently with a cluttered mass of characters and word-balloons—an overkill of verbiage.

The introduction of lithography around 1830 made cartooning easier and more



HERBLOCK

—from Herblock Special Report (W. W. Norton & Co.)



abundant, but it was not until the German-born Thomas Nast came on the scene at the time of the Civil War that America could be said to have an editorial cartoonist of the first rank. His battlefield sketches and cartoons did much to support the Union cause, prompting Lincoln to refer to him as his "best recruiting sergeant." When he unleashed a blistering and long, continuing attack in the late 1860's and early '70's against the Tammany Ring and its boss, William Tweed, Nast brought the editorial cartoon to the pinnacle of power and influence for the public good.

### Dailies take over

As the 19th century turned into the 20th, the crusading weekly magazines began to fade and the daily newspapers took over. The need for editorial cartoons grew, but as quantity went up, quality went down. However, there were cartoonists who could still hone a crayon into the sharpest of instruments. Rollin Kirby zeroed in on his blue-nosed, icy-veined personification of Prohibition, and Edmund Duffy riddled the sheets of the Ku Klux Klan with his ridicule. Later on, D. R. Fitzpatrick captured the horror of Nazism by depicting a swastika war-machine grinding across the landscape of Europe, and Herblock, who like Ol' Man River keeps rolling

along, carries with him the debris of unprincipled politicians and charlatans.

Now, as we celebrate 200 years of this country's independence and 185 of the Bill of Rights with its all-important First Amendment, editorial cartoonists, once about as abundant as whooping cranes, are flourishing as more and more newspapers provide a warm refuge.

### The cartoon explosion

All of this appears to bode well for the Republic until a little closer scrutiny is brought to the phenomenon of the cartoonist population explosion. To get the proper perspective, it has to be understood that there are two types of editorial cartoons: the humorous, topical one that takes an item in the news and turns it into a joke without offending anyone; and the polemical cartoon that takes sides and makes an editorial point. Unfortunately, a trend has developed in the last 10 years or so towards the former type. It is almost as if some assembly line had gone berserk, stamping out plastic cartoonists, all of whose ideas and drawings look alike. Wound

up tightly, they leap into the political fray, lurching and zigzagging towards a target, only to miss it or fall short. Granted, the performance is funny, but what is missing is any illumination of the political situation.

The polemical cartoon, though, provides a better insight into a problem. According to Allan Nevins and Frank Weitenkampf, a really good political cartoon must contain three elements:

- 1) Wit or humor;
- 2) Truth, or at least one side of it; and
- 3) Moral purpose.

(Of course, good drawing and a minimum of labels also help.)

The general level of drawing in today's cartoons is an improvement over that of a few decades ago. More imaginative use of perspective and composition makes more interesting pictures. While a sewer lid, say, is no longer labeled "sewer lid," captions sometimes become verbose and, ironically, there has been a return to the early-19th-cen-

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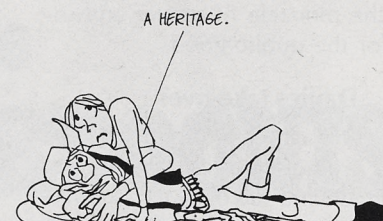
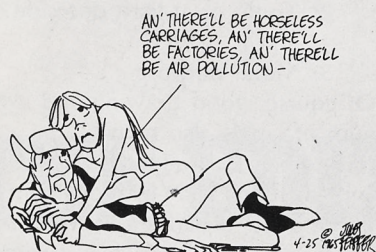
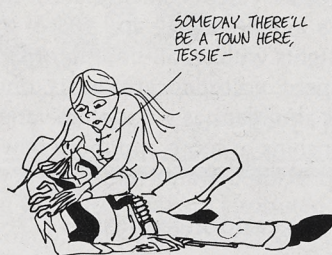


Hon. William M. Tweed. "Why, a fellow feels quite honest in this Neighborhood."



"Just gimme th' aspirin. I already got a Purple Heart."





JULES FEIFFER

tury use of word-balloons, frequently to the point of boredom. (This does not pertain, however, to Jules Feiffer, an exceptional editorial cartoonist who makes his point within a monologue or dia-

logue strung from the taut wire of his sardonic wit. The problem is in his imitators.)

The reason for the bumper crop of editorial page humor may stem from a

lack of outlets for what would otherwise be magazine or comic strip cartoonists. With the advent of television, viewers sat back and watched flesh-and-blood cartoon characters rattling off

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their one-liners. It was so easy—no magazines to hold in the lap, no pages to turn, no thinking to do. The American public, willing to settle for less, got less, and soon Collier's, The Saturday Evening Post and other periodicals faded from the scene. Newspapers, hit by rising costs, trimmed the space allotted for comic strips. The cartoonist had to aim for the narrow outlet of political humor.

Truth, or at least one side of it, does not seem much of a problem. Politicians probably feel it is in their interest to play along with cartoons that are no more than headline gags.

However, when the issue of moral purpose is raised, that is different, since it is the heart of the editorial cartoon. Although a glance at the comic pages will reveal both panels and strips that take their humor from a political happening, they are not political cartoons (a recent Pulitzer Prize notwithstanding) since they lack moral purpose. The whole history of editorial cartooning, stretching from the end of the 15th century through Hogarth and Daumier to Nast and Herblock, has been to oppose injustice and right wrongs. The car-

toonist who is content with entertaining rather than enlightening the reader has missed the point of his job.

### Journalist as lookout

The first Joseph Pulitzer many years ago likened the role of the journalist to that of a lookout on the bridge of the ship of state who notes other ships in fine weather, reports the drifting castaway who can be saved, gives warnings through fog and storm, and watches over the safety and welfare of the people who trust him. Such a description would fit the editorial cartoonist who cries out with impassioned strokes for justice and righteousness, against chicanery and corruption. For the others, their spot would be back at the stern with the recreation director, dusting off the shuffleboard equipment.

Another facet of this problem concerns the cartoonist who does not take a pro or con stand on an issue, but ridicules both sides. It may be that he believes he is providing "balance" in this way, or maybe he cynically believes that no politicians are ever to be trusted.

As Herblock puts it, "The motivation

for doing editorial cartoons is not to ridicule for the sake of ridicule or exaggerate in order to exaggerate, but it is to express a viewpoint, to say what you believe about an issue."

Whereas editorial cartoonists have traditionally borrowed analogies and ideas from the Bible, the classics and mythology, the tendency today is to raid the corporate suites and Madison Avenue for their symbols. An obvious example of this occurred last summer when cartoonists went overboard to copy the picture advertising the movie "Jaws." However, the practice reached its nadir when Ford—Gerald—was sworn in as President. The editorial pages were wallowing knee-deep in the old-time elliptical logo of the Ford—Henry—Motor Co. It became so rampant that it looked as if General Motors could easily have demanded equal time. Bill Vaughan, the inimitable paragrapher of The Kansas City Star, summed it up succinctly when he wrote: "Valued Contrib is worried that the nation's editorial cartoonists really think the President of the United States is an automobile."

CONTINUED

# Welcome to a New York Tradition.



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"The Trouble With This Country Is Nobody Respects The Flag Anymore."

For the man at the drawing board, national syndication of his work is roughly akin to hitching his private Pullman car to the gravy train. Not only is it a lucrative financial arrangement, it also has the benefit of getting the cartoonist's viewpoint to a large audience. For his editor and publisher, there is the knowledge that it brings a touch of national prominence to their paper—even if it does mean that the problems of the immediate circulation neighborhood are multiplying, thanks to the cartoonist's neglect of them.

### Drawing board to gravy train

Editor, publisher and cartoonist should keep in mind that the most revered of all cartoonists, Thomas Nast, is remembered mostly for his triumph at the local level.

After the balloons have shriveled and the bunting is down, the cake crumbs and the 200 candle stubs thrown out, problems that have faced us before will still be around. In addition, new and

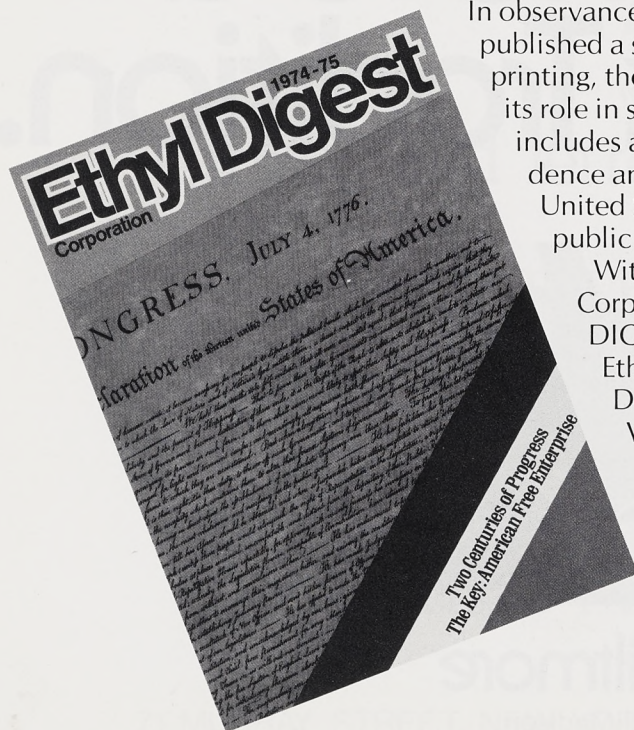
more complex ones are going to be coming along, defying easy, black-and-white responses. Editorial cartoonists will have plenty to keep them busy, but, for the sake of the citizenry, they will have to approach their work from a considerably more sophisticated angle than the little kid at the wall.

How ironic it would be if, in the third century of this country's independence, Boss Tweed's order to his men concerning Nast's work ("Stop them damn pictures!") were aided by Nast's professional descendants themselves—not by stopping the pictures, but by loading them down with so many innocuous gags that they didn't go anywhere.

By all means, the cartoonists and their readers should have some fun. For the dismal news that will be coming from datelines both near and far, a shot of humor will be just the thing—as long as the cartoonist does not pretend the problems can just be laughed away.

*Thomas A. Engelhardt is an artist and cartoonist for The St. Louis Post-Dispatch.*

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In observance of America's Bicentennial, Ethyl Corporation has published a special edition of ETHYL DIGEST. Now in its third printing, the DIGEST examines our free enterprise system and its role in shaping two centuries of progress. The booklet includes a large-type copy of the Declaration of Independence and a pocket-sized version of the Constitution of the United States as well as a number of timely articles of public interest.

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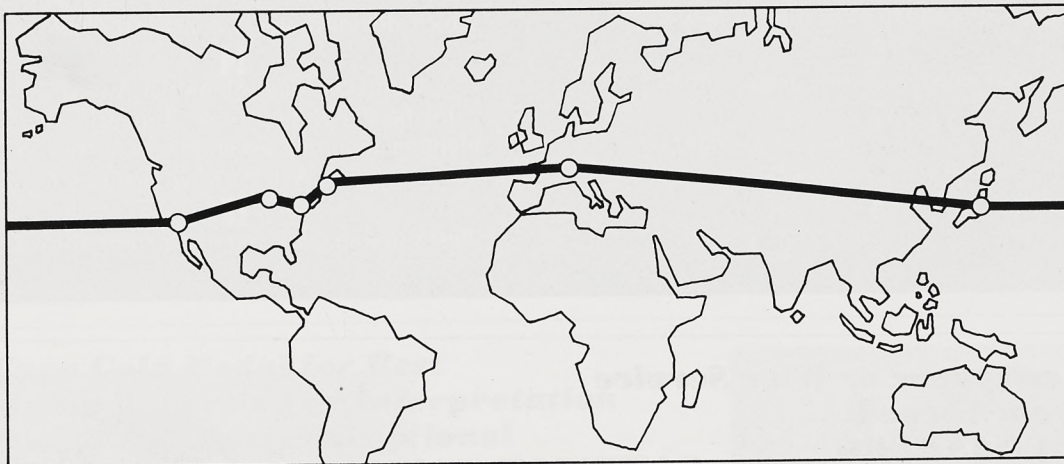
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# OPC AWARDS 1976

## Class 1

Best daily newspaper or wire service reporting from abroad.

## 2

Best daily newspaper or wire service interpretation of foreign affairs.

## 3

Robert Capa Gold Medal for best photographic reporting from abroad requiring exceptional courage and enterprise.

## 4

Best radio spot news from abroad.

## 5

Best radio interpretation of foreign news.

## 6

Best TV spot news reporting from abroad.

## 7

Best TV interpretation or documentary on foreign affairs.

## 8

Best magazine reporting from abroad.

## Class 9

Best magazine interpretation of foreign affairs.

## 10

Best cartoon on foreign affairs (\$250)  
New York Daily News and  
National Cartoonist Society.

## 11

Best business news reporting from  
abroad (\$500) Bache Halsey Stuart.

## 12

Best book in foreign affairs.

## 13

Madeline Dane Ross Award (\$350)  
for international reporting in any medium  
which demonstrates a concern for humanity.

## 14

Bob Considine Memorial Award  
for best reporting from abroad in any  
medium requiring exceptional courage and  
initiative (\$1000) King Features.

## 15

Best photographic reporting from abroad.

## Best Daily Newspaper or Wire Service Reporting From Abroad... SYDNEY H. SCHANBERG

Sydney H. Schanberg has been a New York Times correspondent in Asia for seven years. Reporting from Cambodia since January, 1975, he refused to leave when the U.S. embassy staff fled Phnom Penh April 13. His decision to stay to cover the fall of the capital and the peasant revolution that followed involved him in a close brush with death. Schanberg and a few colleagues were captured by angry Khmer Rouge soldiers who put guns to their heads and confis-

cated their cameras and typewriters.

"We thought we were finished," reported Schanberg, who was freed unharmed a few hours later. On May 3, he was released into Thailand where he filed his award-winning reports of the Communist take-over.

A graduate of Harvard College, he joined The Times as a copyboy in 1959 and 10 years later took over the paper's New Delhi bureau. He now operates out of Singapore.

### CITATION:

George Esper of The Associated Press was chosen for his dramatic coverage of the fall of Saigon and the surrender of South Vietnam. A former Air Force Captain, Esper steadfastly remained in Vietnam after the American evacuation. He had covered the war for a decade for AP.





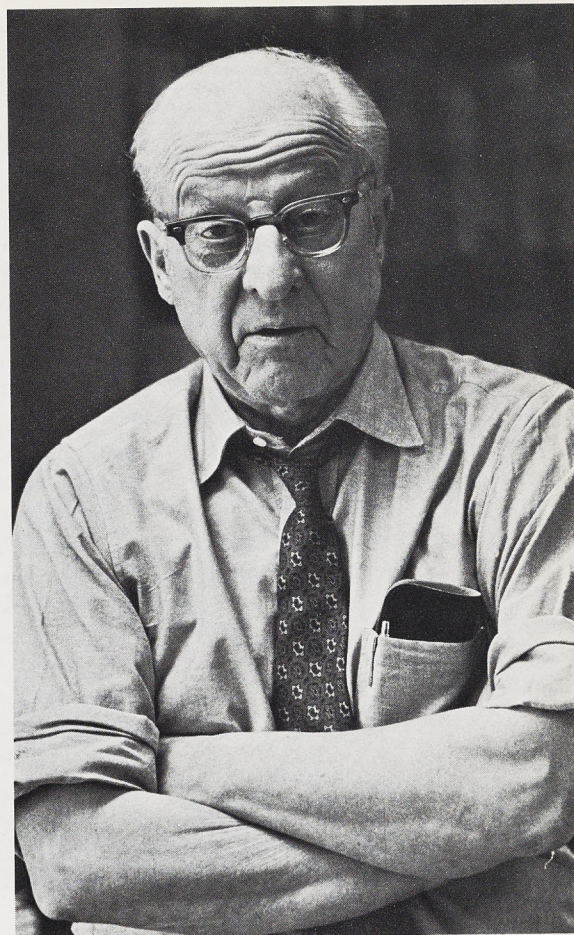
**Best Daily Newspaper or Wire Service  
Interpretation of Foreign  
Affairs . . . JOSEPH C. HARSCH**

Joseph C. Harsch, columnist and former chief editorial writer for The Christian Science Monitor, has nearly a half-century of reporting under his belt. Harsch reported from Berlin in the late 30's and covered the Pacific and Europe during WWII. After the war, he shuttled between Washington and London writing a Monitor diplomatic column and doing broadcasts for the BBC, CBS and NBC,

where he became senior European correspondent.

In his weekly and biweekly Monitor columns, Harsch tackles the tough issues, from the U.S. troubles with the Panama Canal to Moscow's problems with Portugal.

His rich grasp of history and clear analysis earned him the judges' top honors.



**CITATION:**

William Beecher brings an unusual practical perspective to his post as diplomatic correspondent for The Boston Globe. Prior to joining The Globe last year, Beecher served as Deputy Assistant Secretary of Defense for Public Affairs and then as Acting Assistant Secretary of Defense. The Harvard-educated journalist formerly covered the Defense Department for The Wall Street Journal and military affairs for The New York Times.

**Robert Capa Gold Medal for Best  
Photographic Reporting or Interpretation  
From Abroad Requiring Exceptional  
Courage and Enterprise . . . DIRCK HALSTEAD**

Dirck Halstead was already a veteran of two stints in Vietnam when Time magazine sent him to photograph the last days of the American involvement. His prize-winning photos captured the frenzy and fearfulness of the Vietnamese as they pressed onto boats and helicopters fleeing from the Communist advance.

Halstead, who had served as a combat photographer and UPI bureau manager in Saigon from 1965 to

1967, and as a Time photographer during the Spring Offensive in 1972, pulled out on one of the last helicopters to leave Saigon.

Between Vietnam assignments, Halstead covered Nixon's trip to China in 1972 for UPI and the final two years of the Nixon White House for Time.

He began his career at the age of 17, covering the 1954 revolution in Guatemala for Life magazine.





## **Best Radio Spot News From Abroad . . . CBS NEWS COVERAGE OF THE FALL OF VIETNAM AND CAMBODIA**

The award-winning CBS Radio News team:

ED BRADLEY served twice in Vietnam for CBS. A former CBS stringer in Paris, he was wounded on assignment in Cambodia in 1973.

PETER COLLINS is a multilingual staff reporter with wide experience in Vietnam with BBC, ABC and the Far Eastern Economic Review. Now based in Bangkok, he joined CBS last year.

BRUCE DUNNING was a reporter with The St. Petersburg Times and an editor with The International Herald Tribune before coming to CBS in 1969. Stationed in Tokyo, he now covers Southeast Asia.

BRIAN ELLIS, a British-born former newspaperman, managed the Saigon bureau of CBS from 1971 to 1974. As Far East bureau chief, he returned to Saigon to supervise the coverage of the closing days of the war.

MURRAY FROMSON is a veteran of more than 20 years of foreign and domestic reporting. A combat writer

during the Korean war, he later became AP's roving Southeast Asia reporter. With CBS since 1962, he spent three years in Vietnam and two years in the Soviet Union.

BILL PLANTE is no stranger to combat zones. Based in Chicago for CBS since 1966, he was sent to Vietnam four times and also covered the civil war in East Pakistan.

BOB SIMON, based in London, is among CBS's most traveled newsmen. In addition to a tour in Vietnam, he has covered the Middle East, the Turkish invasion of Cyprus and the unrest in Northern Ireland.

RICHARD THRELKELD (photo r.) heads the one-man San Francisco bureau of CBS. A staffer for 10 years, he had numerous Vietnam assignments.

Stringers ERIC CAVALIERO and MIKE SNITOWSKY also contributed significantly to CBS coverage from Vietnam.



Richard Threlkeld, CBS

## **Best TV Spot News Reporting From Abroad . . . BRUCE DUNNING, CORRESPONDENT; MIKE MARRIOTT, CAMERAMAN; MAI VAN DUC, SOUNDMAN.**

CBS News correspondent Bruce Dunning, one of the last Americans to leave Da Nang, thought he was on a mercy mission when he hopped on a World Airways plane back to the stricken city. Cameraman Mike Marriott and soundman Mai Van Duc accompanied him to film the evacuation of women and children.

On the Da Nang airfield, however, panic-stricken Vietnamese soldiers stampeded onto the plane, pushing aside friends and relatives.

The horrified Dunning gave a gripping eyewitness account of the tragic event. He described the desperate people clinging to the wheels and stairs of the plane and the angry soldiers left behind who fired pistols at the aircraft. Inside, Dunning counted only five women and a few children among the 268 passengers.

Dunning spent two years in Viet-

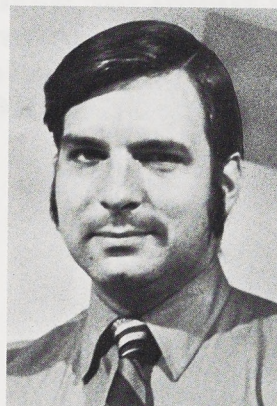
nam for CBS. He joined the staff in 1969, after a stint as a reporter for The St. Petersburg Times and as a feature editor for The International Herald Tribune.

Educated at Princeton, Dunning received a master's degree in journalism from Columbia University and a certificate in French civilization from the Sorbonne.

From Tokyo, he now covers major stories in Southeast Asia.

Cameraman Michael Marriott is an Australian who served two tours in Vietnam and one in Bonn, Germany, for CBS. He now works out of Athens.

Mai Van Duc, also based in Athens, was a soundman with CBS's Saigon bureau from 1968 to 1975. Born in Saigon, he worked as an electronic technician prior to coming with CBS.



Bruce Dunning



Mai Van Duc



Mike Marriott



**Best Radio Interpretation of Foreign News . . . Co-Winners . . .**  
**ABC NEWS: "SCENES FROM A WAR"**  
**CBS NEWS: "AMERICA IN VIETNAM"**

Personal reflections from six correspondents provided the basis for ABC's "Scenes From a War," broadcast shortly after the collapse of the Saigon government.

CHARLES P. ARNOT, Cable Manager for the ABC Radio News, read a letter from a resourceful Vietnamese technician who pleaded for help to leave Vietnam. The letter reached Arnot a week after the last Americans had evacuated. Arnot has headed ABC bureaus in Cairo, Nairobi, Saigon and Rome.

STEVE BELL'S memories of Vietnam center on Teri-ku, an ace cameraman killed on his last assignment. "I relied on his judgment to get us where the story was," said Bell, co-anchor for "Good Morning America" news.

When LOU CIOFFI thinks of the war he remembers Cambodia's Prince Norodom Sihanouk, who wanted to keep his country out of war. "Washington, he argued, was not really interested in neutrality," said Cioffi, "it was interested in allies." Cioffi now heads ABC's Paris bureau.

JOHN GRIMES, correspondent for American Information Radio Network, anchored the Vietnam special. Before joining ABC in 1972, he worked for three major New York stations: WNEW, WHN and WCBS.

PETER JENNINGS recalls the lesson he learned from an 11-year-old Vietnamese peanut vendor he befriended. One day as he "angled towards . . . a young, good-looking Vietnamese girl," the youngster hit him and said, "Buy my peanuts if you want, but it is wrong to fool around with Vietnamese women." He is ABC chief London correspondent.

ABC diplomatic correspondent and anchorman TED KOPPEL (photo r.) thinks we failed in Vietnam because "in every sense of the phrase, we just never spoke the same language." Popular for his command of basic Vietnamese, he says greater communications would have aided the war effort.

Executive producer for the broadcast was MIKE STEIN, manager of radio news programming.

GEORGE WATSON, now Washington bureau chief, won't forget the time he was clubbed by South Vietnamese police during a student demonstration. "I tried to keep firmly in mind that nobody ever demonstrated in Hanoi," he said.

As Vietnam prepared to surrender to the Communists, CBS broadcast a two-part special "America in Vietnam." The program summarized breaking events and analyzed the history of U.S. involvement.

Anchorman for the program was MORTON DEAN, who also anchors CBS-TV's Sunday Night News. Dean has covered space shots, political campaigns and has had assignments in Vietnam and Australia.

Correspondents MURRAY FROMSON, BILL PLANTE and RICHARD THRELKELD, who were part of the final evacuation from Vietnam, shared their experiences in a roundtable discussion. All are veterans of several Vietnam assignments.

The diplomatic implications of the fall of Vietnam were explored by MARVIN KALB, who has covered international affairs and East-West relations since his appointment as diplomatic correspondent in 1963.

JOHN LAURENCE (photo r.), based in London with CBS, spent nearly two years covering the Vietnam war. His series, "The World of Charlie Company," won him an Emmy, and his Vietnam reports earned him an OPC award in 1965.

The Pentagon is IKE PAPPAS' beat. He contributed an hour-by-hour description of the U.S. evacuation from military sources. "Up to the very last, the U.S. wanted to avoid . . . a helicopter evacuation of Saigon," said Pappas. But, he added, that was the only option.

From the White House, CBS correspondent ROBERT PIERPOINT described President Ford's mood as "somber, determined, anxious . . . even grim." Pierpoint, a 27-year veteran of CBS, has covered the White House since 1957.

Executive producer of the award-winning program was JONATHAN WARD, executive producer for CBS News, Radio.



John Laurence, CBS



Ted Koppel, ABC



**Best TV Interpretation or Documentary  
on Foreign Affairs . . .**  
**"RABIN: ACTION BIOGRAPHY"**  
**BILL SEAMANS and HOWARD K. SMITH**

ABC correspondents Bill Seamans and Howard K. Smith were responsible for the powerful portrait of Israeli Prime Minister Yitzhak Rabin.

An ABC team trailed Rabin to a kibbutz and to a copper mine and caught him during conferences with world leaders and in informal sessions with advisers.

Heading the team was Bill Seamans, a seasoned newsman who has been ABC's Tel Aviv bureau chief since 1972. He has reported on the 1973 Yom Kippur war and the negotiations over the Israeli withdrawal from the Sinai.

A former writer-editor at CBS News, he came to ABC in 1963. He has served as a producer at ABC News headquarters, New York, and at the 1972 Democratic National Convention.

Awards come naturally to Howard K. Smith, a daily commentator on the "ABC News with Harry Reasoner." The former anchorman has been a television journalist for thirty-five years.

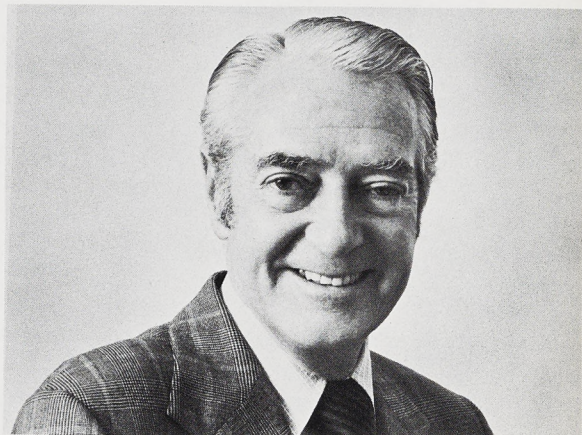
He began at CBS in 1941 as a Berlin correspondent and later became the network's chief European correspondent and Washington bureau manager.

At ABC, which he joined in 1961, Smith has co-anchored every national election since 1964. He was the first newsman to interview President Nixon one-to-one live on TV and the only journalist to address the House of Representatives.

Smith, a graduate of Tulane and a Rhodes Scholar, has written three books and has won an "Emmy" and six previous OPC awards.



Bill Seamans



Howard K. Smith

**Best Magazine Reporting From Abroad . . .**  
**JOHN J. PUTMAN**

After a three-month journey through the oil-rich Arabian Peninsula, National Geographic writer John J. Putman produced his prize-winning "The Arab World, Inc."

Six weeks before Saudi Arabia's King Faisal was assassinated, Putman followed the Arab leader for several days, observing him with petitioning tribesmen and foreign dignitaries.

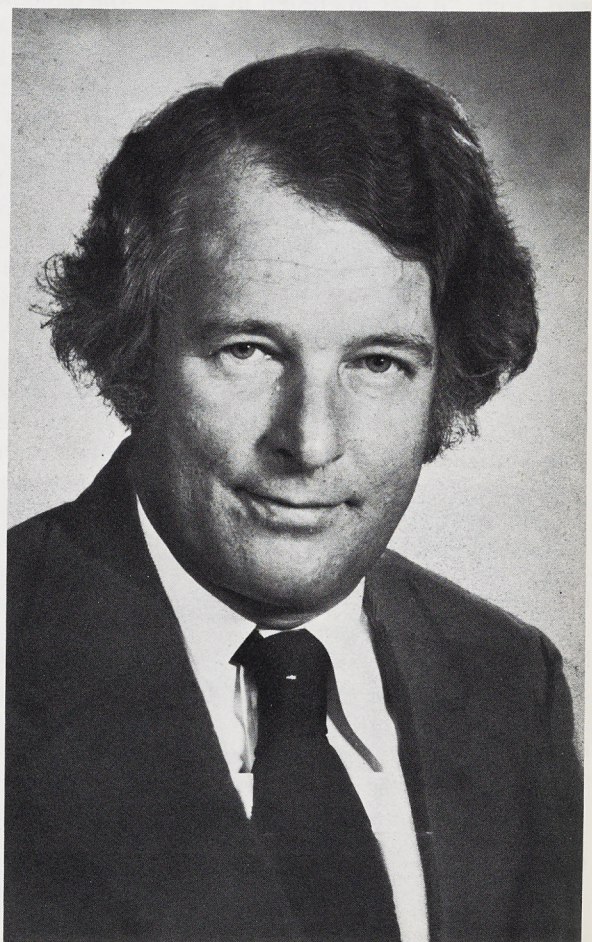
Born in Birmingham, Ala., and educated at Birmingham-Southern Col-

lege and Vanderbilt University, Putman began his career as a copyboy and sports reporter. He also edited a country weekly and later worked as a Sunday magazine writer and wire service editor at The Nashville Tennessean.

At National Geographic, he has been project editor of a book series on Western civilization and has reported on life along the Ganges, in Zaire and Greenland.

**CITATION:**

Hans J. Massaquoi, managing editor of *Ebony*, brought firsthand knowledge of diplomacy to his article on the "Kingston Summit" of Third World leaders. Grandson of a Liberian consul to Germany, he was raised in Hamburg during the '30's and studied journalism at the University of Illinois and Northwestern University. He wrote for *Jet* before joining *Ebony*.





## **Best Magazine Interpretation of Foreign Affairs . . . ARNAUD de BORCHGRAVE**

The name of Newsweek's Senior Foreign Correspondent, Arnaud de Borchgrave, has been synonymous with imaginative reporting on Middle East affairs.

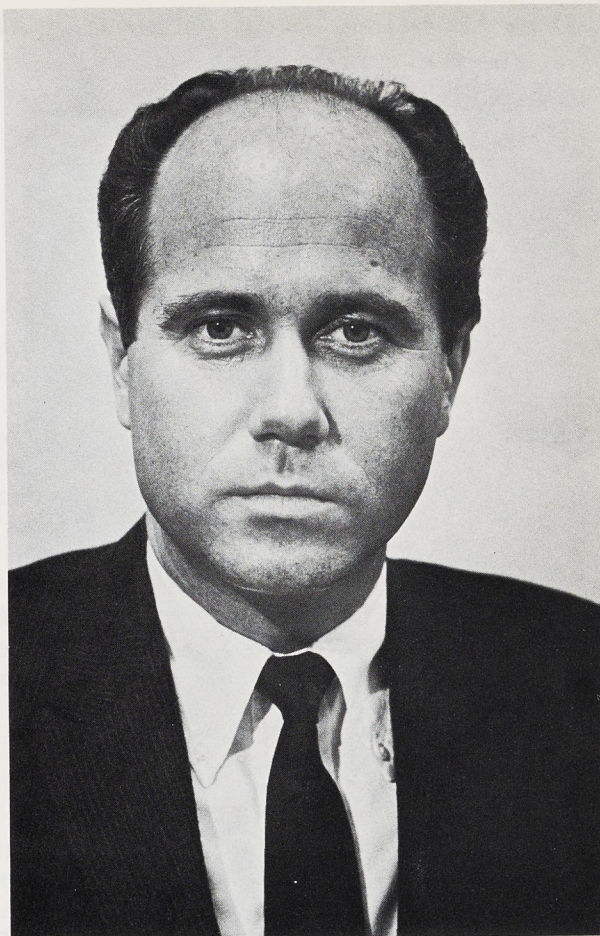
Five years ago, he won an OPC award for a series of interviews with Egyptian President Sadat and Israeli Prime Minister Meir. He was given the judges' nod this year for his hard-hitting discussions with Arab and Israeli leaders, designed to promote dialogue between the opposing sides.

A Newsweek staffer since 1951,

De Borchgrave was an international editor and senior roving correspondent. In the Middle East, he was the first Western journalist to cross the Egyptian border during the October 1973 war, and the first to join an Egyptian military unit.

Vietnam was also his beat. Beginning with the French at Dienbienphu, he served seven tours in Vietnam and was wounded three times.

During World War II, he was in the British navy and after the war became UPI's bureau chief in his native Belgium.



### **CITATION:**

Tad Szulc's "Murder by Proxy," for Penthouse Magazine, presented a blueprint for CIA subversion and assassination attempts abroad. A freelance writer and author of 12 books, Szulc was a foreign correspondent for The New York Times for 20 years.

Also cited was Steven Hyatt Yolen for his "Brazil the Beautiful," an update of modern Brazil's politics, wealth and problems. The story appeared in "W," a Fairchild publication.

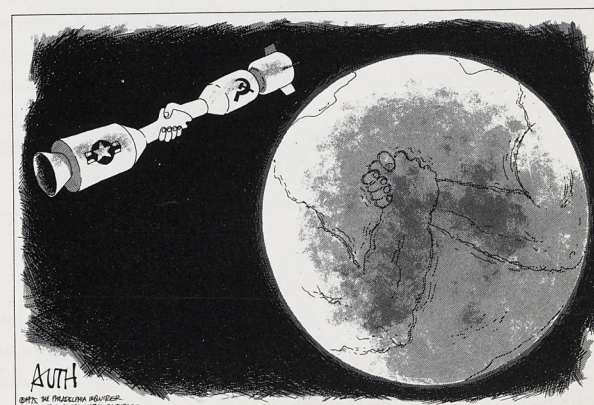
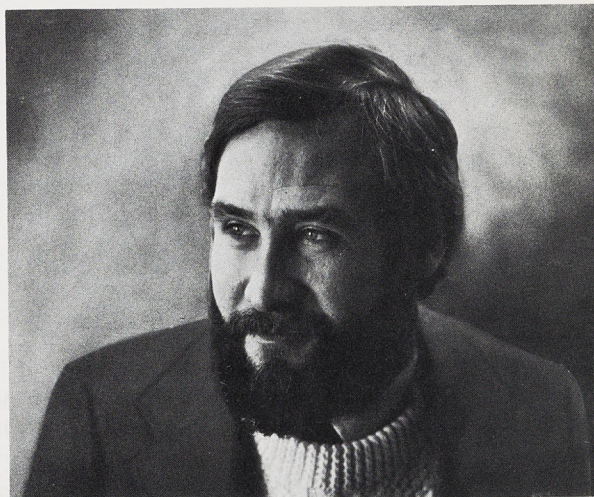
## **Best Cartoon on Foreign Affairs . . . TONY AUTH**

For the second year in a row, Tony Auth of The Philadelphia Inquirer has won the top OPC award for cartooning. The honor includes a \$250 gift from The New York Daily News and The National Cartoonist Society.

The 33-year-old artist, who says he's been drawing since age five, started as a medical illustrator after

graduating from UCLA in 1965. Two years later he switched from drawing intestines to dissecting politics in a weekly cartoon for the anti-war underground paper "Open City." UCLA's college paper picked up his work and five years ago he joined The Inquirer.

His nationally distributed cartoons appear five times a week.



### **CITATION:**

Douglas Marlette of The Charlotte Observer received recognition for "The Pusher."



## **Best Business News Reporting From Abroad . . . J. A. LIVINGSTON**

The "Second Battle of Great Britain" is what J. A. Livingston called Britain's new war against inflation and insolvency.

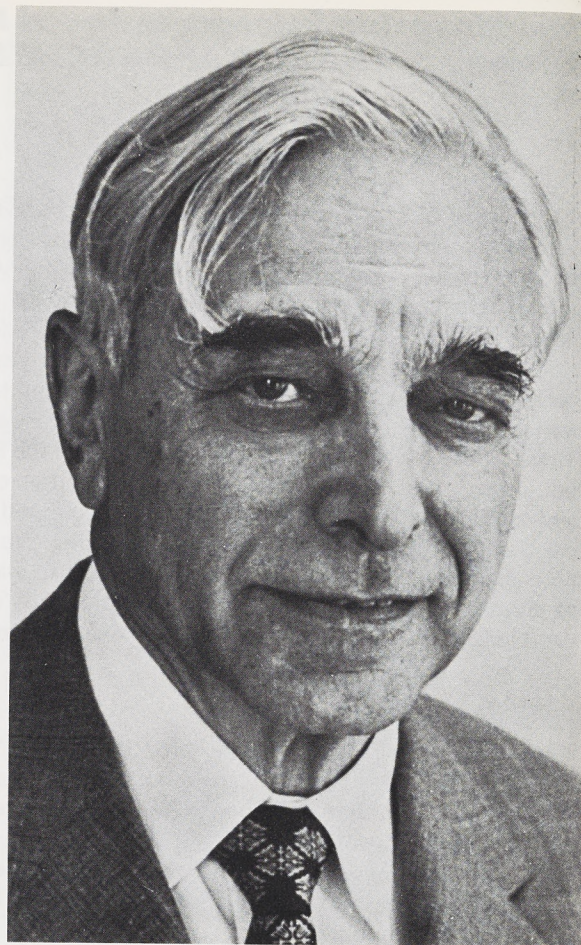
His series in The Philadelphia Inquirer on Britain's economic woes won him the OPC award, which carries a stipend of \$500 from Bache Halsey Stuart.

Livingston, who won a Pulitzer Prize for international reporting in 1965, has been covering economic affairs for more than 40 years. A former economist for Business

Week, he organized a confidential weekly report for the War Production Board during World War II.

After the war, he began his column, "Business Outlook," which is now syndicated throughout the United States and Canada.

Livingston was financial editor and economic columnist for The Philadelphia Bulletin before coming to The Inquirer in July, 1972. He has taught at Temple University and is the author of "The American Stockholder."



### **CITATION:**

Allan Mayer, associate business editor of Newsweek, was recognized for his cover story "All About the New Oil Money." Prior to joining Newsweek in 1973, he was a columnist for The Ithaca Journal and worked for The Wall Street Journal. He graduated from Cornell in 1971.

## **Best Book in Foreign Affairs . . . PHILLIP KNIGHTLEY**

"The first casualty when war comes is truth," said Sen. Hiram Johnson in 1917.

London Sunday Times special correspondent Phillip Knightley has expanded this thesis in a book, "The First Casualty," in which he evaluates the role of war correspondents during the past 120 years.

In the book, published by Harcourt Brace Jovanovich, Inc., Knightley suggests that what we read dur-

ing wartime often bears little resemblance to reality.

During the Spanish Civil War, for example, reporters like Kim Philby, George Orwell, and Ernest Hemingway were ardent partisans. Hemingway even tried to suppress unfavorable facts about the Republicans.

A native of Australia, Knightley has spent time in the Pacific Islands and in India.



### **CITATION:**

John Nance, former AP Bureau Chief in Manila, was recognized by the judges for his book, "The Gentle Tasaday," published by Harcourt Brace Jovanovich, Inc. Nance accompanied the official Philippine expedition to the Tasaday, a primitive people living in the Philippine rain forest.



**Madeline Dane Ross Award for  
International Reporting in Any Medium  
Which Demonstrates a Concern  
for Humanity . . . MAYO MOHS**

Mayo Mohs' cover story for Time magazine on "Saints Among Us" told of the incredible sacrifice of Mother Teresa, a Roman Catholic nun who 27 years ago set out to work among the sick and starving poor in Calcutta, India. As a result of her example and her work, nearly 1300 Missionaries of Charity now work in 67 countries.

Associate editor Mohs, who wins a \$350 stipend for the story, headed

Time's Religion Section from 1968 to 1975. Last year, Time sponsored him as a teacher at predominantly black Clark College in Atlanta.

A Minnesota native, Mohs was educated at Xavier University, a Jesuit college in Cincinnati, and worked for The Cincinnati Times-Star. During a five-year Navy stint, he served on the faculty of Saga University in Japan.



**CITATION:**

Bill Kurtis of WBBM-TV, Chicago, earned plaudits for his five-part series, "Vietnam Reports." Anchorman Kurtis writes and investigates many of his own stories for the station's evening news programs. The Emmy-Award winning Kurtis was a CBS correspondent in L.A. He is a graduate of the University of Kansas and holds a law degree.

**Best Photographic Reporting From  
Abroad . . . K. KENNETH PAIK**

K. Kenneth Paik's photography for "Korea Today — 25 Years Later" earned him his second OPC award in two years.

The 35-year-old Paik is photography editor of The Kansas City Times, which he joined in 1969. He held photo posts with The Coffeyville Journal and The Kansas City Kansan.

A native Korean, he holds a degree in political science from Yonsei University in Seoul and gained professional experience as a photographer in the Korean Marine Corps.

He later studied journalism at the University of Wisconsin and photojournalism at the University of Missouri.





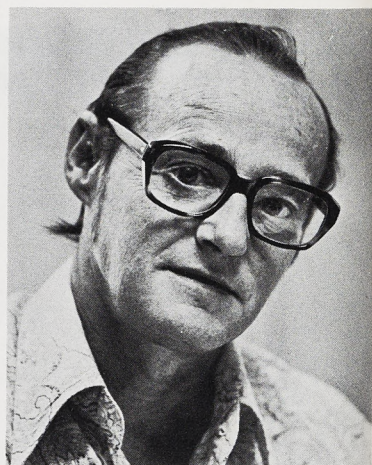
**Bob Considine Memorial Award for Best Reporting  
From Abroad in Any  
Medium Requiring Exceptional Courage and  
Initiative. Nominees:  
JONATHAN RANDAL, SYDNEY H. SCHANBERG,  
PAUL VOGLE**



Jonathan Randal



Sydney H. Schanberg



Paul Vogle

From civil war-torn Lebanon, Washington Post Beirut correspondent Jonathan Randal covered the progress of the strife.

Last October, trapped in his apartment as bombs exploded around him, Randal was captured by Lebanese Communists who thought he was a right-wing sniper. A call to the Algerian ambassador freed him.

Before joining *The Post* in 1969, he was a correspondent for *The New York Times* in Vietnam and Europe. Before that he wrote from Africa and Europe for *Time*, *UPI* and *The New York Herald Tribune*.

The human drama of Cambodia's fall to Communist insurgents was recorded in poignant detail by Sydney H. Schanberg of *The New York Times*, who remained behind after the American evacuation of Phnom Penh.

After a grueling 250-mile journey to Thailand, he produced 8000 words of copy for *The Times*. He recreated the final moments in the capital, when the residents sat idle, waiting to be captured. With tenderness he described

how a soldier fought back tears as he carried the body of his dead daughter, and how he himself wept as he embraced a Cambodian journalist who had made it to Thailand.

Schanberg is now a *Times* correspondent in Singapore.

■  
"Only the fastest, the strongest and the meanest got out today on what may be the last refugee plane from Da Nang," wrote *UPI* correspondent Paul Vogle, who was on a World Airways plane that returned to Da Nang to collect women and children.

"It was a flight out of hell."

Vogle, who now works for *UPI* in Bangkok, covered the fall of Saigon and remained there until the Vietcong kicked him out.

A former U.S. Army interpreter in Vietnam, he was an instructor at the University of Hue and managing editor of *The Saigon Daily News*.

■  
The winner of the Bob Considine Award, which includes a \$1000 prize from *King Features*, will be announced.

## Zenger Tops in OPC Poll

■ Overseas Press Club members have voted John Peter Zenger the outstanding journalist in American history.

Zenger was tried and acquitted of libel charges in 1735 for his attacks on the Crown in his *Weekly Journal*.

Editors of this year's *Dateline* magazine conducted the poll which asked, "Who has contributed most to journalism and the cause of a free press in the Republic's 200 years?"

Zenger's total was more than double that of the three runners-up, Benjamin Franklin, Edward R. Murrow and Walter Lippmann.

Other leading vote-getters were Thomas Paine, Elijah Lovejoy, Adolph Ochs, Walter Cronkite, Horace Greeley, Thomas Jefferson, Joseph Pulitzer and William Allen White.



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